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THE  
ELEGIES OF PROPERTIUS.

SEX. AURELII PROPERTII

CARMINA.

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THE ELEGIES OF PROPERTIUS,

WITH

ENGLISH NOTES.

BY

FREDERICK A. PALEY,

EDITOR OF 'ÆSCHYLUS.'

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'NON HUMILEM MIRABERE SÆPE PORTAM.'—i. 7. 21.

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TO

JOHN CONINGTON, ESQ., M.A.

FELLOW OF UNIVERSITY COLLEGE,  
OXFORD,

THIS WORK IS INSCRIBED,

BY

THE EDITOR.

## P R E F A C E.

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IT was not without some hesitation that I undertook to prepare the present work for the Press. On the one hand, I had long been of opinion that an edition of Propertius, adapted to the ordinary requirements of English Students,\* would be acceptable to many; and that it was a reproach to the scholarship of this country that one of the most beautiful, interesting, and historically important of the Augustan Poets should remain unheeded and almost unknown; on the other hand, I was well aware, from an early acquaintance with this author, that the difficulties of the task were such as could not be fairly grappled with except by a very competent and extensively read Latin Scholar. But besides this, I felt that a very grave responsibility—And this is said unaffectedly—attaches to the Editor of a writer, who, though never indecent like Catullus and Martial, nor impure in the sense in which much of Juvenal is impure,—was yet undeniably a sensualist. The fine sentiment which the poet has himself so well expressed† in reference to the other sex, is equally applicable to the scholar who is instrumental in placing

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\* I say the 'ordinary requirements' advisedly, well knowing how difficult it is to define them, and how many forms notes on a Roman poet may assume,—*e. g.*, they may be critical, or illustrative, or archaeological, or purely explanatory of the text, or all these combined. The first, which is the line that the German editors

Jacob and Lachmann have pursued, would have proved dull and profitless to most readers; in fact, the critical department is now well nigh exhausted. I have aimed at the last as the most generally useful, with especial attention to difficulties of construction.

† Book ii. El. 6, v. 27, *seqq.*

in the hands of the young any writings which have a tendency to corrupt. Now it would be vain to deny, that the *misuse* of these amatory elegies might prove highly prejudicial to the morals of youth. To this fact Ovid himself—though not speaking, of course, of the moral sense, —bears a testimony\* which cannot be lightly disregarded :

‘ Carmina quis potuit tuto legisse Tibulli,  
Vel tua, cujus opus Cynthia sola fuit ?’

In a word, any one who should read them for the perverse purpose of exciting the imagination, by dwelling on amorous scenes and ardent expressions, would undoubtedly derive from them as much harm as, though perhaps not more than, he would from the perusal of Byron, Moore, Shakspeare, and many other English poets. But there are other motives for studying this poet which seem to be justifiable, and even laudable. It is right that persons of discretion should form a correct idea of the real state of morals in heathen Rome. It is right that the genius of Roman elegy should be known from its earliest and best sources. It is right that *every* aid should be afforded for acquiring a perfect knowledge of the most important language of antiquity. It is not right that the very valuable archæological and historical facts to be derived from such a writer as Propertius should be lost, because a few of his verses are pruriently worded or wanton in sentiment. Had I, indeed, been allowed to expurgate, the omission of less than fifty lines would have removed every passage which could be called tangibly objectionable. But the practice is not, in this country, generally approved ; and the advice I asked and received from distinguished

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\* *Remed. Amor.* v. 763.

scholars in both Universities, added to the wish of the Publisher, determined me to face the risk in the other direction. I am of opinion also that a book like Propertius should either be read in its entirety or not at all. You may expunge certain verses, more obviously offensive; but you cannot conceal the mind and morals of the writer. There remains, after all, but a *Gallus Priapus*.<sup>\*</sup> The truth is, I have no expectation that Propertius will ever become a class-book in our Public Schools through any efforts of mine: and this expectation, as it approaches to a conviction, lightens and even removes the sense of responsibility. Great as is the beauty, and considerable as is the literary value of his poems, their difficulty is greater. It is not for very young students that his peculiar Latinity and somewhat irregular method of composition are adapted. Were it otherwise, while such works as Horace's *Odes*, Ovid's *Epistles*, *Fasti*, and *Metamorphoses*, and the *Plays* of Terence, are placed in the hands of youth, I know not how an exception could reasonably be made in disfavour of Propertius. But, if he is to be read at all, it is of course advisable that a correct text should be used, and that his meaning should be rightly understood by the aid of the best commentary that can be procured. Such then are the considerations which induced me to attempt to supply a want by preparing the present edition. To have executed the task to my own satisfaction would have required not only a much longer time, but access to a greater number of books, than I had at command. Still I may hope, that where very much was to be done, some little at least has been effected. English notes may perhaps be thought less adapted for the explanation of passages, where the thin veil of the Latin language would

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<sup>\*</sup> Martial, i. 36, 14.

have thrown some degree of reserve over the necessary comments. But this, after all, would be only in appearance. The real question is, what is said, not the manner of saying it. And while I trust that nothing will be found in the notes that can reasonably offend, I cannot hope to have satisfied the scruples of the fastidiously sensitive. I repeat, such as these should not read Propertius at all.

It is scarcely creditable to classical learning in this country, that not a single critical edition of Propertius\* has ever issued from the English press. The few which have been published are mere reprints from Dutch or German editions, with or without Variorum notes. In Germany, on the contrary, the numerous and elaborate editions which have appeared attest the high value set upon this fine author by our more intellectual and literary neighbours. This fact is the more remarkable, because the English practice of Latin versification—to which, I believe, the Germans in general pay less attention than we do,—ought long ago to have awakened an appreciation and a careful study of these poems as models for at least a certain style of composition. Touching as are the simple lays of Tibullus, graceful and winning as is the elegance and consummate the art of Ovid, neither of these, nor any of the less celebrated writers of elegy, can compete with the powerful diction and the deep pathos of Propertius. His soul was of that ardent cast which poured out its whole energies in song. His intensity of feeling found expression in language at once rich, glowing, and original. It has been too much the fashion to disparage him as a somewhat

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\* Excepting, perhaps, that published anonymously at Cambridge in 1702, which is founded on the old

editions and the then imperfectly collated MSS., and is a work of considerable merit.



rude and licentious composer, and to consider the polished but monotonous Ovidian distich as the standard of excellence. Our best writers of Latin elegy have generally preferred a certain neatness and prettiness, a harmony and a fine finish, to a nervous and pointed expression. Thus there is much that is *taking*, but little that is *striking*, in modern compositions. The use of words of four or five syllables at the end of the pentameter is held to be a licence. Propertius on the contrary thought it an important element of beauty: and the Greeks, no mean judges of the τὸ καλόν, evidently thought so too. It may be questioned if a rule arbitrarily but rigidly drawn should not be relaxed, and the proscription confined to words of three syllables. Take the opening lines of the first book as an illustration:

Cynthia prima suis miserum me cepit ocellis,  
 Contactum nullis ante cupidinibus.  
 Tum mihi constantis dejecit lumina fastus,  
 Et caput impositis pressit Amor pedibus,  
 Donec me docuit castas odisse puellas  
 Improbus, et nullo vivere consilio.

Here the fourth verse alone, metrically considered, is not pleasing. But let the following passage\* be examined with attention, and it cannot fail to strike the reader of taste and judgment as singularly beautiful:—

Ille sub extrema pendens secluditur ala,  
 Et volucres ramo submovet insidias.  
 Jam Pandionis cessat genus Orithyis:  
 Ah dolor! ibat Hylas, ibat Hamadryasin.  
 Hic erat Arganthes Pege sub vertice montis,  
 Grata domus Nymphis humida Thyniasin:

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\* Book i. El. 20, 29—42.

Quam supra nullæ pendebant debita curæ  
 Roscida purpureis poma sub arboribus ;  
 Et circum irriguo surgebant lilia prato,  
 Candida purpureis mixta papaveribus ;  
 Quæ modo decerpens tenero pueriliter ungui  
 Proposito florem prætulit officio ;  
 Et modo formosis incumbens nescius undia  
 Errorem blandis tardat imaginibus.

It cannot be doubted that the long words at the end of the pentameters in the above passage were studiously introduced. Every distich is elaborately constructed on that principle. And those who would object to such verses as inharmonious must have a very limited or a very erroneous conception of the capabilities of descriptive elegiac verse. It is a circumstance worthy of attention, that in the fifth book, which contains the poet's earliest compositions, this peculiarity very seldom occurs.\* It was therefore deliberately adopted as an improvement, and that too in a part of his work which exhibits internal evidence of having received a more careful revision and a more skilful touch than any other.

Still, we must not forget that Propertius can hardly be called a genuine Roman poet. Avowedly copying the Greek models, Callimachus of Cyrene and Philetas of Cos, —then generally regarded with especial favour by the libertines of Rome,†—and deeply imbued with the Alexandrine learning, which was as popular in patrician Rome as French literature is with us, he is by no means free from

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\* It is true that the latest and perhaps the finest poem (v. El. 11) does not contain a single instance of a word of more than two syllables at the end of the pentameter. The fact seems to be, that Latin elegy, left to its own genius, naturally subsides into

the monotonous dissyllabic clause of the distich, while the Greek as naturally adopts long final words.

† Ovid, *Remed. Am.* 759.

\* Callimachus fugito ; non est inimicus amoris ;  
 Et cum Callimacho tu quoque, Cœ, noces.'

the fault of making a display of legendary Greek lore to a degree which is not far removed from pedantry. Of the extent of his reading we have evidence in the fact that in not a few places he has followed the accounts of Greek authors now wholly lost. The fault however was that of the age rather than of the individual. Such was the fondness of the Romans under the empire for Greek poetry, that the most hackneyed myths seem never to have come amiss. Grecian heroes and heroines were the stock in trade of every poet, the delight of every audience. To know something of Greek was to be a *savant*; and to win the *tergeminum sophos* at a recitation was not difficult for one who took advantage of the vanity of his hearers. The Augustan poets complimented each other as *docti* on this ground.\* The absence of any other sort of foreign literature beside the Greek tended materially to impress this stamp of sameness on almost all Roman poetry of the Augustan and subsequent period:—

'Nota magis nulli domus est sua, quam mihi lucus  
Martis, et Æoliis vicinum rupibus antrum  
Vulcani. Quid agant venti : quas torqueat umbras

\* Ovid, *Amor.* iii. 9, 61.

Obvius huic venas, hedera juvenilia cinctus  
Tempora, cum Calvo, docte Catulle, tuo.

The fact, that all Roman literature is borrowed from the Greek, has been perhaps more fully appreciated by young students since Mr. Macaulay wrote his justly famous Preface to 'Lays of Ancient Rome.' His words are these: 'The Latin literature which has come down to us is of later date than the commencement of the second Punic war, and consists almost exclusively of works fashioned on Greek models. The Latin metres, heroic, elegiac, lyric, and dramatic, are of

Greek origin. The best Latin epic poetry is the feeble echo of the Iliad and Odyssey. The best Latin eclogues are imitations of Theocritus. The plan of the most finished didactic poem in the Latin tongue was taken from Hesiod. The Latin tragedies are bad copies of the masterpieces of Sophocles and Euripides. The Latin comedies are free translations from Demophilus, Menander, and Apollodorus. The Latin philosophy was borrowed, without alteration, from the Portico and the Academy; and the great Latin orators constantly proposed to themselves as

Æacus ; unde alius furtivæ devehat aurum  
 Pelliculæ ; quantas jaculetur Monychus ornos,  
 Frontonis platani convulsæque marmora clamant  
 Semper, et assiduo ruptæ lectore columnæ.\*

Propertius, however, though a slave, and a servile one, to the fashion of his age, was a true Roman at heart. His national sympathies and antipathies are often strongly and fearlessly expressed. So far as he is artificial, he is far less pleasing than when he lays aside the tinsel of Greek learning, and gives vent to his naturally fine feelings in simple and touching and truly native strains.† Partly from this affectation of learning, partly, perhaps, from the same cause which imparts so much difficulty to the writings of Tacitus, the desire to avoid common-place expressions, but still more from a genius which was impatient of restraint, the poems of Propertius are often very obscure. In this respect he is the Æschylus of the Roman Muse; a writer who cannot be thoroughly understood without attentive study of his peculiar style and constructions. Of him almost as truly as of Persius it might have been said, *si non vis intelligi, non debes legi*. A young poet and a hasty composer, often writing under the excitement of jealousy and disappointment, he is frequently abrupt and impassioned in his appeals. The sudden and startling transitions, occasionally amounting to positive incoherences, greatly perplex the reader who is not prepared to meet with them. But beside the difficulty of the Latinity, the text, at least till of late years, has been left in a very unsatisfactory state. Though no one at the pre-

patterns the speeches of Demosthenes and Lysias.' On the genuine Italian poetry, so far as it was represented by the Atellanæ fabulæ, the reader will do well to consult the valuable ac-

count given in *Varronianus*, p. 132—8 (ed. 2.)

\* *Juven. Sat. i. 7.*

† As i. 17 and 18; iii. 10; iv. 13; v. 3 and 11, &c.

sent day gives any credit to an idle tale of the fifteenth century, that the only existing MS. of our poet had been found in a wine-cellar,\* greatly damaged by age and damp, it is incredible what influence it formerly exercised on the critical efforts of the editors. Assuming that every known MS. had been transcribed from this one scarcely legible copy, they took it for granted that nothing but conjectural emendation could restore the text to an integrity which in fact it had never lost. Hence Scaliger and his followers, of whom Kuinoel was the last representative, introduced the most reckless, improbable, and destructive alterations and transpositions. They mistook eccentricities of style for errors of the copyists, and laboured to reduce every rough and disjointed passage to an arbitrary standard of elegance. An examination of the now carefully collected readings of the best MSS. will shew, that though Propertius has suffered somewhat from the long neglect into which his writings had fallen,† the corruption of his text had been greatly overrated. There are very few passages which are certainly and hopelessly faulty. The loss, such as it is, must be considered irreparable, since all the copies now known are evidently derived from one archetypus,‡ which was in all probability corrupt in these very places. As for the vast and perplexing mass of *variæ lectiones* with which some editions have been encumbered, the reader

\* The story is given on the authority of Alexander ab Alexandro, who states that the discovery was made by, or during the life of, Pontanus (1426—1503). It is possible that a MS. was so discovered; but the existence of the Naples MS., of the thirteenth century, to this day in a perfect condition except the loss of the last leaf, shows that it was not the only one that had been preserved.

† Hertzberg has examined the question with care (*Quæst. Propert.* p. 229), and states that not only is our poet very rarely quoted by ancient grammarians, but that from the time of Justinian till the revival of letters, 'evanuisse Propertii vestigia omnino videntur.'

‡ See Hertzberg, *Q. P.* p. 232.

will not be sorry to be assured that nine-tenths of them are perfectly worthless, being the *quisquilæ* of late MSS. interpolated by Italian emendators.\* It is from this class of copies, unfortunately, that the earliest printed editions† were chiefly obtained.

Lachmann enumerates seven MSS. which he considers more or less authentic; and Hertzberg has given the readings of that number in his recent edition. But there are in fact only two, or at most three, which can claim to be wholly or nearly free from conjectural interpolations. The oldest is the Naples MS., already mentioned, of the thirteenth century: but the best is generally considered to be the Codex Groninganus, (at Groningen, in Holland,) though its readings, which sometimes differ from all others, are occasionally suspicious. The third is the Hamburg MS., of which Hertzberg has given for the first time a complete and accurate collation. It is not earlier than the fifteenth century, but, though full of errors and mis-spelt names, is apparently derived from a good source, and has not been tampered with by the transcriber.‡

It is not improbable that other MSS. beside those hitherto examined may still exist, even in this country.§ But unless they should prove to be members of another family, that is, descended from a different archetypus,

\* See Lachmann's Preface p. viii.

† The Editio Princeps was printed in 1472, in which year, however, *three* separate editions seem to have appeared. I doubt if two of these have ever been properly, or indeed, at all collated; and I much regret that I have had no opportunity of doing so. Only one of them is in the Public Library at Cambridge.

‡ The agreement of the Naples, Hamburg, and Dresden MSS. Hertz-

berg considers (*Quæst.* p. 236) as of greater weight than the unsupported readings of the Groning. MS.

§ Barth, in his *Elenchus Codicum*, p. xxxvii. mentions one in the Catalogue of the MSS. in York Cathedral library. It may reasonably be expected that in the British Museum, the college libraries, or amidst the venerable dust of cathedral muniment-rooms, some critical materials are still lying dormant.

or though an independent line of transcription, (which is an extremely improbable contingency,) they would prove of no service whatever. Jacob, who has examined the question with care and critical judgment, gives his opinion in these words: 'Ita omnino sentio, nihil boni esse in codicibus Propertii, quod non aut Groninganus, cum quibus liber Regiensis [the edition of 1481] usquequaque consentit, exhibeant, aut Franciscus Puccius annotaverit; quanquam non nego hujus fidem mihi in multis suspectam esse.'\*

The person mentioned in this extract, Francesco Pucci, corrected the text of Propertius by MS. alterations made in a copy of the edition of 1481,† by the aid of a valuable codex belonging to Bernardino Valla.‡ This was done in 1502; but it is thought that the same MS. had been carelessly inspected by some of the earlier editors, especially Beroaldus (1487). Wherever Pucci professes to have restored the text from this MS., he has altered the words of the printed copy; while such as were merely conjectural readings he has recorded in the margin. Unfortunately, grave suspicion attaches to some of his verbal alterations, as having no higher authority than his marginal suggestions. Where the particular copy corrected by Pucci now is, it does not appear; but the extracts were faithfully copied for Kuinoel and Jacob,§ and had been used by many editors before them.

\* Pref. p. xvii.

† This edition is frequently referred to in the notes, its text being more authentic than any other of the fifteenth century. It was printed at Regium Lepidi in upper Italy; which I presume is the *Ῥῆγιον Λέπιδον* of Strabo, lib. v. cap. i. (now *Reggio*.) A copy of this edition is said to be preserved in the library of All Souls at Oxford.

‡ Hertzberg (*Quest.* p. 243) identifies this with a Vatican MS. collated by Heinsius. He does not state whether or not it still exists; but it is clear that its production would solve all the doubts and difficulties in which the question of Pucci's fidelity is yet involved.

§ See a full account of Pucci's critical performance in Preface to

However, to say more on the subject of the MSS. and early editions than is necessary for bare information, would be quite out of place; nor am I in a position to speak of them in detail from my own knowledge. With regard to those more recent and critical editions from which the present commentary has been in great measure compiled, I have contented myself with consulting throughout the five enumerated below. To have waded wearily through thousands of pages by examining all, or even most, of the editions of the last two centuries, would have been a most unprofitable expenditure of toil and pains. An editor is compelled to spare himself when his labours are merely experimental, and when he is endeavouring to create a demand which does not exist. Moreover, the editions I have used are, each in their turn, founded upon those which had preceded them; and thus the whole mass of illustrative matter, in the collection of which the classical authors have been ransacked again and again, may be said to have become common property. I am induced therefore to hope that nothing of importance has escaped me in following the shorter road. The critical revision of the text (so far as it seemed necessary after the latest labours of Hertzberg,) has been founded on the best MSS. readings, to the rejection of all conjectural emendations except those which carried with them the conviction of truth, or had at least a much greater probability of being right than a manifestly corrupt text.

vol. ii. p. xii.—xviii., of Kuinoel's edition, 1805. He rightly observes, that if Pucci could call the Valla MS. *antiquissimus* in 1502, it could not possibly have been a transcript from the MS. said to have been found in a wine-cellar some fifty years previously. Hertzberg (*Quæst.* p. 240)

arrives at a somewhat unsatisfactory conclusion as to the real value of these *excerpta*. He says, 'Itaque omnis disquisitio eo abit, ut excerptis Puccianis ita tantum fidem habeamus, si disertis verbis ex antiquo codice hausta dicantur. Quæ omnium emendationum nondum decima pars est.'



(1.) Frid. Gottlieb Barth, *Lipsiæ*, 1777. (1 vol. 8vo.) A good and laboriously compiled edition, with brief and judicious, though rather superficial, explanatory notes, and a copious *apparatus criticus*, containing the collation of most of the early printed copies. The text is a mere reprint\* from the second Gottingen edition of 1762. The editor reserves the expression of his own opinion on disputed readings for the critical notes.† A Preface and Introduction of 100 pages, and an Index and Clavis of 140 more, contain useful matter, but are too long for mere appendages.

(2.) Christian Theophilus Kuinoel, *Lipsiæ*, 1805. (2 vols. 8vo.) This edition, though perhaps the most commonly in use, is deserving of little praise. Not only is the text interpolated with many hundreds of conjectural readings, but the commentary is a mere compilation, or rather, plagiarism, from his predecessors, from whom he constantly borrows whole notes, word for word, without any acknowledgment. It has the single merit of being fully illustrative and explanatory. Kuinoel was a scholar of some taste, but not a profound one.‡ The second volume contains the *apparatus criticus*, and is of little or no value from its indiscriminate collection of good, bad, and indifferent.

(3.) Car. Lachmann, *Lipsiæ*, 1816. (1 vol. 8vo.) This

\* Barth, *Prefat.* p. xxxi.

† The reader will observe however, that when any reading is quoted in the following notes as Barth's, it must always be understood as *the text of Barth's edition*.

‡ I reject, as exaggerated, the severe condemnation of this editor which Hertzberg has given, *Quæst.* p. 257. 'Kuinoelium tacere melius

est, ne alucinantis compilatoris fœda incuria nobis bilem, lectoribus tædium moveat. Qui adeo non solum doctrinæ expers, sed Latine linguæ rudis fuit, ut ne transcriptas quidem ex alienis opibus observationes ipse intelligeret.' This is not the way to speak of any one now in his grave but whose best years were devoted to the cause of literature.

is the first edition which, rejecting the many useless alterations of the text that had found a place in every one since the time of Scaliger, recalled the genuine readings on the authority of the best MSS. It is a clever, without being a satisfactory book. The editor seems scarcely to have possessed that taste and poetical judgment which perhaps can only be gained in the school of elegiac composition. Unable to emancipate himself entirely from the opinions of his predecessors about the corrupt state of the text,\* he has introduced not a few corrections and transpositions of his own, which can rarely be called successful. An excellent Latin scholar, he has copiously illustrated by parallel passages the less common constructions of the author, and has made many acute and valuable philological remarks. But his great merit consists in having first investigated and as it were *sorted* the MSS., rejecting wholly those which bore evidences of late interpolation, and correctly pointing out such as were of the highest authority.

(4.) Frid. Jacob, *Lipsiæ*, 1827. (1 vol. 12mo.) An unpretending, but very excellent work, and the first that can be considered as founded wholly on MS. authority. The critical notes at the end of the volume are brief, but exhibit great shrewdness, judgment, and knowledge of the idioms of the author. His fault is, a tendency to follow Lachmann's *ipse dixit* too reverentially, combined with an error in the other extreme, reluctance to depart from MS. readings even where they are clearly untenable. His text is founded entirely on the Naples and Groningen MSS., the ed. Rhcg. of 1481, and the *excerpta* of Pucci.

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\* He says, *Præf.* p. vi. 'Id efficere volui, ut—si quis forte solos codices in hoc auctore ubique sequendos censeret, nihil agere sese intelli-

geret.' And he has put a wide construction on what is, in a restricted sense, undoubtedly true.

(5.) Guil. Hertzberg, *Halis*, 1843-4. (4 vols. 8vo.) This is by much the best and most complete edition that has appeared. Far superior in learning to his predecessors, and furnished with a complete collation of all the good MSS., he has given an excellent and accurate text, followed by a full and somewhat lengthy commentary (about 500 pages) in two separate volumes. To these he has added a volume of *Quæstiones*, of great value and research, in which he treats of the personal history of the poet and his friends, the idioms and diction, the genius and principles of composition, the dates and historical allusions, the MSS., editions, and many other collateral points. On this edition the present work is principally founded, though in most cases I have been compelled to give the results only, without the details of his reasonings, whether critical or exegetical. At the same time, there are many of his views which I could not accept, and in not a few instances I have preferred the old to his new interpretations. His fault, perhaps, is an inclination to dwell too much and too curiously on *words* apart from *context*. This, which is most important in very accurate writers, is apt to mislead in the off-hand and almost reckless versification of Propertius.

With regard to orthography, I entirely agree with those who think that the best MSS. should be followed, where there is anything like consent in a certain form of a word, and that an attempt to reduce all spelling to uniformity is to do that for an ancient writer which he did not do for himself. In the Augustan age, as inscriptions incontestably prove, there was not that fixed standard of writing which modern languages generally exhibit: they wrote *tristis* or *tristes* (*tristeis*), *quoties* or *quotiens*, *adfero* or *affero*, *maximus* or *maxumus*, and a hundred other such

minutiæ, almost as caprice suggested.\* And this fact is not without its analogy in other languages. The Anglo-Saxons rarely spelt the same word alike for three times consecutively; even in English letters and documents of two or three centuries old the same inconsistency may be noticed in a remarkable degree; nor are Greek inscriptions of the best ages altogether free from it.

Entirely assenting to the opinion of Dr. Donaldson,† that Latin scholarship cannot be considered in a flourishing condition in this country, I may venture to hope that this work, even if it should be pronounced but an additional evidence of the fact, will prove an inducement to others to exert themselves, not indeed less in the cause of Greek, but more in the cause of Roman literature. Of the two languages, the Latin is assuredly the more difficult, as well as, for all practical purposes, by much the more important. In this country, the number of Greek scholars probably far exceeds that of those who are equally proficient in Latin. Generally, I believe, it would be found, that if a passage of Sophocles and an ode of Horace should chance to be set in any University examination, a better knowledge of the former than of the latter author would be displayed. The truth is, very few can be great in both languages. It is not therefore unreasonable that especial attention should be paid to one: the evil to be deprecated is the sacrificing the more useful to the more fascinating study. If the brilliant imagination, originality of thought, and magnificent language of the Greeks are more captivating, and if everything Roman seems but a

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\* See the excellent remarks on this subject in C. O. Müller's *Preface to Varro* (Lips. 1837) p. xxv.—xxxi., and Ritter, *Preface to Tacitus*.

† See *Varronianus*, postscript to preface of 2nd. ed.

deterioration from that ancient standard of consummate excellence,\* we must on the other hand remember, that the stage on which the former acted their part in history was an insignificant corner of the world—a mere promontory of an inland sea, with its opposite coast and intervening islands; while the other nation swayed the destinies of the known world, swallowed up all civilization into its vortex, and exercised an enduring influence on mankind to which the Greeks offer no parallel whatever.

If we take an impartial view of the state and prospects of classical scholarship in this country, there will be found some reason for thinking that it is rather declining than advancing. A misgiving is widely prevalent, that it is not worth the pains, time, and expense necessary in acquiring it. Society seems in a state of excitement, and progressive restlessness, which does not accord with this patient study of bygone times and obsolete languages, this constant dwelling on scenes and events over which two thousand years have rolled. The English Universities, of which the Public Schools must ever be more or less the reflection, certainly do not exhibit any increased activity in the cause of classical learning. On the contrary, other and more practical studies seem gradually but surely encroaching upon them. Few, very few, classical works issue from them; and the languages themselves, as far as they are pursued, seem applied to patristic and theological rather than to purely classical literature. Doubtless the Universities are right in not setting themselves to oppose a change of feeling

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\* 'I have just left Rome, where, in visiting its museums, which mark the ebbing and flowing of art from the earliest ages, I have wondered at the incomparable distance at which the

works of the ancient Greeks stand, raised like the Acropolis of their cities above the productions of all succeeding ages.'—Sir Charles Fellows, *Travels in Asia Minor* (1840.)

which is either irresistible, or could only be resisted at the sacrifice of their own popularity and usefulness. They are no longer able to sway public opinion, and therefore they must be content to follow it. The fact seems to be, that a reaction has set in, or rather perhaps, the tide may be said to be on the point of turning from the excessive and pedantic classicality of the last two centuries to the more immediate requirements of every-day life. There is a demand for *information* rather than for elegance of taste or refinement of the intellect. The material and the palpable are beginning to form elements of education, hitherto more or less restricted to the abstract and the speculative. Commercial activity and enterprise have enormously increased, while the life of studious retirement and literary enjoyment has become almost associated with eccentricity. New facts in science are becoming daily known,—facts astonishing in their nature and infinitely important in their application, while the field of discovery in the phenomena of the dead languages is becoming more nearly exhausted. Porsonian criticism, and the dry niceties of Elmsleian canons, with difficulty maintain their scholastic position against the engrossing investigations of a Humboldt, the rapidly developing miracles of steam and electricity, or the glorious revelations of time and space as exhibited in geology and astronomy. Impatience of the old educational trammels has already shown itself in the foundation of many rival establishments in the form of proprietary colleges and self-supporting institutions, in which the experiment of a more general and enlarged education than that afforded by the grammar schools and the Universities is being tried with great success. In England the long-dominant and over-wealthy Universities have been taught a reluctant lesson that they must advance

along with the times, and keep up with them too. A Latin speech, a *concio ad clerum*, or a disputation in the divinity schools, can seldom obtain an audience. They are regarded as mere forms and obsolete practices: nor does it seem possible efficiently to revive them. They are remnants of what were essentially *church times*. But it is certain that the ecclesiastical element can be no longer dominant in secular education: and herein perhaps lies the secret of the change in question. In France, a very influential party has recently combined—hitherto without success—to put down entirely the study of the pagan authors, and to allow the use of the Greek and Latin languages only in their restricted application to theological writings. More recently still, the popular cry in England has condemned the old custom of acting the plays of Terence at Westminster school. In fine, it is at length fairly acknowledged, that however useful and important classical learning may be, as an auxiliary department of a polite education, it was a grievous mistake to suppose that to be a Greek or a Latin scholar was to be accomplished as a gentleman, able as a statesman, and fitted for engaging in any profession.

Now, it would be absurd to lament as a degeneracy the change of feeling which undoubtedly exists on this important subject of education, and on the part which classical learning has been used to take in it. It is almost trifling to remark that a man may be a good bishop without having edited a Greek play or collated a Greek MS.; a great discoverer in physical science, and a great benefactor of mankind, without knowing a dochmiac from an iambic foot. No one of sense now looks to such qualifications as sufficient in themselves; and the extravagant honours which in the last generation were heaped upon

classical scholars are not likely to be bestowed even on a Porson or a Bentley in these times. The fact is no longer to be concealed, that classical learning is not, in this country, prosecuted as it once was; and there seems very little hope of the lost ground being regained. It is probable indeed that but for the influence of the Germans, who still devote themselves to the profound investigation of the dead languages with unabated ardour and immense success, there would be a much more rapid decline of scholarship amongst ourselves. The great influx of their books, and a sort of honourable rivalry in our literati not to be behind them, tend to keep up a certain standard—and I do not say it is a low one—amongst us. What we have now to fear is, the usual results of a reaction,—excess on the other side. Utilitarian principles may be pushed so far that classical studies will be regarded as necessary for none but clerics, and suited to none but those whose tastes are literary, or whose profession is the science of languages. This sentiment is widely prevalent in America, and is gaining ground in this country,\* where, next after Germany, classical studies have long had their deepest root in public estimation.

Should they however eventually become unpopular, or neglected and disregarded as not being worth the long years of labour they require, a great change must inevitably come over our character as a literary nation. It will probably be discovered, when too late, that neither history, nor poetry, nor modern European languages can be prosecuted with equal advantage or success. Neither fine

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\* A well known politician lately declared at a public meeting, that a single number of the *Times* newspaper was of more real value than

the history of Thucydides. The circumstance is significant, however the statement itself may have been exaggerated.



taste, nor ready memory, nor fluency and accuracy of style, will be attained with the same certainty in any other way. Eloquence will be less frequent, manners and social habits less polished, conversational powers less brilliant, a comprehension of grammatical principles (and how many consequences does this involve?) less acute. Nor is it probable that, as a general discipline of the intellect, any more efficient substitute for the classical languages will be found. As society is now constituted, a knowledge of Latin at least may be pronounced absolutely indispensable for a well-educated man. It is the base of most European languages, and the key to the literature of all. It has never been a dead language, in the sense that Greek has been, in the West. It is a *fixed* language only because its standard is an unchangeable literature of great antiquity. With a very large portion of the educated world it continues to be the medium through which the products of genius become the common property of all nations. It is therefore obvious that, whatever views may be entertained on the intrinsic merits and value of Roman literature, the Latin language could not be banished from our schools without very momentous results. And, as it is certain that the language itself cannot be well and fully learned apart from the study of the best Latin authors, I may venture to hope that even Propertius, with all his moral defects and blemishes, will be judged to have his proper place in the scheme of classical education.

CLIFTON, Feb. 1853.



#### CORRIGENDA.

- Page 119. Note on v. 10. The *tutulus* (Varro, L. L. vii. § 44,) rather than the *acus* appears to be meant.
- 123. *Recinium* (or *ricinium*) is understood by Becker (*Gallus*, p. 438) as a kind of veil. Perhaps it was a cloth thrown over the head and neck, such as is still used by Spanish women of the middle class.
  - 243. For *Geryonæ* (in the text) read *Geryonis*.
  - 255. Note on v. 24. For 'Tyrrhenian trumpet' read 'sacrificial tibia.'
  - 265. Note on v. 125. For *Assizi* read *Assisi*.
  - 273. The note on v. 7 is cancelled. See *Varronianus*, p. 420.



SEX. AURELII PROPERTII

ELEGIARUM

LIBER PRIMUS.

## BOOK THE FIRST.

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IN most of the MSS. this book is inscribed 'Cynthia, Monobiblos;' and under this title the poet himself probably alludes to it, iii. 15, 2: 'Et tua sit toto Cynthia lecta foro.' It was both written and published A. U. C. 728, probably at the early age of twenty years. Hence Martial, xiv. 189; 'Cynthia, facundi carmen *juvenile* Properti.' Of all the extant works of this author the first book is the most elaborately finished, and though in some places difficult, it has come down to us in a more perfect condition than the rest. The agnomen *Nauta* which is commonly given to the poet in the MSS. is thought to have originated from the false reading *Navita* for *non ita* in iii. 16. 22.

# PROPERTII

## LIBER PRIMUS.

### I.

CYNTHIA prima suis miserum me cepit ocellis,  
Contactum nullis ante cupidinibus.  
Tum mihi constantis dejecit lumina fastus,

1 *Cynthia*. That this name is feigned by the poet, as Delia was by Tibullus, and Lesbia by Catullus (Ovid, *Trist.* ii. 428. 'Femina, cui *falsum* Lesbia nomen erat,') is evident. Her real name is said to have been Hostia (Schol. ad Juven. *Sat.* vi. 7. Apuleius, *Apolog.* p. 279, quoted by Hertzberg). Of her birth and family nothing is known beyond the few hints to be collected here and there from the elegies, all which have been diligently examined by Hertzberg, *Questiones Propertiana*, p. 31—46. It is probable that she was a *libertina* (compare the details of her humble funeral, v. 7, 25, &c.), and sufficiently certain that she was a *meretrix*, though not one of low degree (*prostibulum*), but highly accomplished, and even talented as a poetess (i. 2, 27.) A particular description of her personal charms is given ii. 2, 5. She was, however, as may be supposed, faithless and profligate; and the poet's jealous temper continually finds in this a subject of complaint. See, for instance, ii. 5 and 6, and iii. 7. On a correct estimate of her character, which none of

the editors before Hertzberg seem to have formed, the true interpretation of very many passages depends. How, on any other supposition, could the poet with common propriety introduce (ii. 6.) the parallel between Cynthia and the most notorious courtesans of antiquity, *Lais*, *Thais*, and *Phryne*? And this circumstance was probably the real obstacle to their lawful union. See note on ii. 7, 1. Cynthia seems to have been by some years older than Propertius, iii. 9, 20, unless we should rather understand *anus futura haud longa die* of the more transient nature of female beauty, especially under a southern climate. The passage in iii. 24, 6, would be conclusive, were the reading *anum* certain.

2 *Cupidinibus*. The sense of this is determined by a circumstance in his early life recorded iv. 14, 5. Cynthia was his 'first love,' i. e. the first who had ever really possessed his affections.

3 *Lumina fastus*. It is natural to translate this 'eyes of pride,' without remembering that the Latin idiom would rather require *fastus luminum*.

Et caput impositis pressit Amor pedibus,  
 Donec me docuit castas odisse puellas  
 Improbis, et nullo vivere consilio.  
 Et mihi jam toto furor hic non deficit anno,  
 Cum tamen adversos cogor habere deos.  
 Milanion nullos fugiendo, Tulle, labores  
 Sævitiā duræ contudit Iasidos.

5

10

The expression is a remarkable one. It appears to mean 'lumina (domicilium) fastus,' as Hertzberg explains, *Quæst.* p. 155. *Constantis*, 'resolute,' 'unbending pride.' But *fastus* is a word peculiarly used (1) as the boast of being superior to love, *inf.* i. 13, 27. (2) of those who reject the advances of others, as Penelope, *iv.* 12, 10 Compare *iv.* 18, 11; *iii.* 5, 13; *iii.* 17, 21. So Ovid. *Fast.* i. 419, 'Fastus inest puleris, sequiturque superbia formam.'

4 *Caput*. 'Trampled on my neck as a conqueror on a prostrate enemy.' This seems to have been a favourite subject in ancient paintings. (Kui-  
 noel on ii. 30, 8.)

5 *Odisse*. To speak and think of female virtue as mere prudery and affectation, and to dislike it as presenting an obstacle to possession.—*Nullo consilio*, *i. e.* temere, 'recklessly;' without object or principle; without regard to reputation or interests.

7 The sense seems to be, 'And now this passion has continued a whole year, and yet I have not secured the affections of my cold-hearted mistress.' He speaks of *exclusive* possession, for her character will not allow us to understand it otherwise. As the elegy was intended for her perusal, it is to be regarded in connexion with what follows as a reproof for her indifference to him.

9 The argument is this. Some suitors, by persevering attentions and devotedness, have softened the obdurate hearts of their mistresses; but in my case Love is slow to suggest any such methods of gaining my object, (*v.* 17.)—Milanion was the lover of Atalanta, daughter of Iasius. The form *Iasis* is, however, from *Iasus*, and this is the name given by Apollodorus, *iii.* cap. 9. Another form, used by Ælianus, is *Iasion*. The history of Atalanta is given by the last-mentioned writer in a very beautiful narrative, *Var. Hist.* xiii. 1. He does not mention Milanion, but records her successful contest against two centaurs, Hylæus and Rhæcus, who came to serenade her. Apollodorus, *i. e.*, is more concise: 'Ιάσον και Κλυμένης τῆς Μιύου Ἀταλάντη ἐγένετο. Ταύτης ὁ πατήρ, ἀρρίνων παίδων ἐπιθυμῶν, ἐξίθην αὐτήν. Ἄρκτος δὲ φοιτῶσα πολλάκις θηλὴν ἰδίδου, μέχρις οὐ εὐρόντες κυνηγοὶ παρ' αὐτοῖς ἀνέτρεφον. Τελεία δὲ Ἀταλάντη γενομένη, παρθένον αὐτὴν ἐφύλαττε, καὶ θηριόουσα ἐν ἐρημίᾳ καθυπλισμένη διετέλει. Βιάζεσθαι δὲ αὐτὴν ἐπιχειροῦντες Κένταυροι 'Ροίκος καὶ Ὑλαῖος, κατατοξευθέντες ὑπ' αὐτῆς ἀπέθανον. According to this writer, Milanion obtained her in marriage by the well-known expedient of dropping golden apples when matched with her in a foot-race. The offspring was the Parthenopæus of Æschylus, *Theb.* 542. Other accounts represent him



Nam modo Partheniis amens errabat in antris,  
 Ibat et hirsutas ille videre feras;  
 Ille etiam Hylæi percussus vulnere rami  
 Saucius Arcadiis rupibus ingemuit.  
 Ergo velocem potuit domuisse puellam;— 15  
 'Tantum in amore preces et benefacta valent.  
 In me tardus Amor non ullas cogitat artes,  
 Nec meminit notas, ut prius, ire vias.  
 At vos, deductæ quibus est fallacia lunæ,  
 Et labor in magicis sacra piare focus, 20  
 En agedum, dominæ mentem convertite nostræ,  
 Et facite illa meo palleat ore magis.  
 Tunc ego crediderim vobis, et sidera et amnes  
 Posse Cytææis ducere carminibus.

as attending on Atalanta in the chase, and as having been wounded by the centaur in her defence. See Ovid, *Ars Amat.* ii. 185. 'Quid fuit asperius Nonacrina Atalanta? Succubuit meritis trux tamen illa viri. Sæpe suos casus, nec mitis facta puellæ, Flesse sub arboribus Milani-ona ferunt.'

11 *Partheniis in antris.* Ælian, *V. H.* xiii. 1. ὁ δὲ (παῖς) ἐκθεῖναι λαβὼν, οὐκ ἀπέκτεινεν, ἐλθὼν δὲ ἐπὶ τὸ Παρθένιον ὄρος, ἔθηκε πηγῆς πλῆσιον. Καὶ ἦν ἐνταῦθα ὑπαντρος πέτρα, καὶ ἐπέκειτο συνηρεφῆς δρυμῶν. This was a mountain in Arcadia—*ibat videre.* The Grecism is obvious. Cf. i, 6, 33. On *antrum* see v. 4, 3.

13 The MSS. have *psili* or *psilli*. There can be no doubt of the truth of the correction made in the Ed. Rheg. 1481.

18 *Notas vias.* 'Sunt eæ, quibus ille deus insinuare se pectoribus puellarum solitus erat.' (Hertzberg.)

20 *Sacra piare*, an unusual expression, not signifying 'sacra facere

expiandi causa,' but 'sacra pie solemnique ritu peragere. Nihil amplius.' Kuinoel. 'Sacra nostro loco significant res sacrificio oblatas, sive victimas, sive latices et herbas magicas, quæ certis carminibus certoque ritu Diis adolentur.' Hertzberg. *Piare* is ἀγνίζειν, καθαρίζειν. Propertius frequently uses the word, as v. 1, 50; 7, 34; 9, 25.

24 There is great difficulty about the reading of this verse. The ed. Rheg. has *cytheinis*; the best MSS. *cytallinis* or *cythainis*. Jacob reads *Cytainis*, Hertzberg *Cytaines*, Kuinoel, Barth, and Lachmann *Cytæis*, the conjecture of Guyet. Medea is supposed to be meant, so called from Κύρη or Κυραία, a town of Colchis; compare ii. 4, 7. 'non hic herba valet, non hic nocturna Cytæis.' The forms *Kyrais* and *Kyraeis* occur in Apoll. Rhod. ii. 399, 403, and *Kyraios* ib. 1095; cf. iv. 511. But it does not appear by what analogy *Kyraios* could be formed from Κύρη or Κυραία, with the ι long. Hertzberg compares

Et vos, qui sero lapsum revocatis, amici, 25  
 Quarite non sani pectoris auxilia.  
 Fortiter et ferrum, sævos patiemur et ignes;  
 Sit modo libertas, quæ velit ira, loqui.  
 Ferte per extremas gentes et ferte per undas,  
 Qua non ulla meum femina norit iter. 30  
 Vos remanete, quibus facili Deus annuit aure,  
 Sitis et in tuto semper amore pares.  
 In me nostra Venus noctes exercet amaras,  
 Et nullo vacuus tempore deficit amor.  
 Hoc, moneo, vitate malum: sua quemque moretur 35  
 Cura, neque assueto mutet amore locum.

Nerine (Virg. *Ecl.* vii. 37.) from Nerens; but this fails, for Nerine is simply contracted from Νηρηΐη or Νηρείη. More appropriate would have been the feminine heroína from heros. Cf. i. 19, 13. The termination in *inus* is generally used in the case of persons born in Greek towns, but out of Greece (especially of those in Magna Græcia). The only way of defending the long *i* would be to compare Homer's use of Ὀπυρινός for Ὀπυρινός, on which see note on Æsch. *Cho.* 1038. Κυτιαῖος might be formed from Κυτιαία, as Δαῖος from Δαί. The conjecture of Hertzberg is very plausible, 'Cytinæis, i. e. Thessalicis. Steph. Byz. s. v. Κύτινα, inquit, πόλις Θεσσαλίας, ὡς Θέων ἐν ὑπομνήμασι Λυκόφρονος (1389: Λακωνικοί τε καὶ Κυτιαῖοι Κόδοροι), ὁ πολίτης Κυτιαῖος.' The principal argument in his favour is that the *Thessalian* witches are especially mentioned by the Latin poets as being able to draw down the moon by their incantations.

25 *Et vos, i. e. vos etiam. At*, the reading of one MS. (Groning.) seems objectionable from v. 19 beginning with *at vos*. I am surprised that

Lachmann, Hertzberg, and Kuinoel should have admitted, and Jacob approved, *aut vos*, the conjecture of Hemsterhuis. With Barth, I follow the Naples MS.

27 *Ferrum et ignes. ἤτοι κίαντες ἢ τεμόντες εὐφρόνως πειρασόμεσθα πῆμ' ἀποστρέψαι νόσον. Æsch. Ag. 822.* 'Docte ab arte chirurgica metaphoram duxit.' Hertz.

29 The sense is, 'Nay, even banish me by way of cure, far from the sight of women.' There is much pathos in these beautiful lines. The only condition he imposes is freedom in expressing his sense of Cynthia's cruelty, (v. 28); that is, he will not desist from writing verses to her.

31 *Vos remanete.* Not 'remain at home,' but 'remain constant to each other;' a *sensu* peculiar to Propertius, and clearly implied by the next verse. See below, el. 10, 29, and on ii. 9, 8.

35 *Hoc malum, i. e. hoc extremum remedium, sc. exilium.*—*Mutet amore locum, i. e. discedat a domina sua.* This distich contains advice to others to be constant, and so to avoid a quarrel (*disidium*) as the greatest of evils.

Quod si quis monitis tardas adverterit aures,  
Heu, referet quanto verba dolore mea!

## II.

Quid juvat ornato procedere, vita, capillo,  
Et tenues Coa veste movere sinus?  
Aut quid Orontea crines perfundere myrrha,  
Teque peregrinis vendere muneribus,  
Naturæque decus mercato perdere cultu,

5

II. This beautiful elegy conveys advice to Cynthia not to be too fond of dress. We may suppose it written after meeting her in public more richly attired than he thought becoming her position. He cannot suppress a suspicion that she wishes to please others beside himself. Hence a tone of ill disguised jealousy throughout the poem.

2 *Coa veste*. The silk from Cos was celebrated in the time of Aristotle, *Hist. An.* v. 19. ἐκ δὲ τοῦτου τοῦ ζῴου καὶ τὰ βομβύκια (*the cocoon*) ἀναλύουσι τῶν γυναικῶν τινὲς ἀνακηρύσσονται, κῆ-πετα ὑφαίνουσιν· πρώτη δὲ λέγεται ὑφῆσαι ἐν Κῷ Παμφίλη Ἰλιάτῃ θυγατήρ. (Kuinoel).—*tenues*, so called from their thin and pellucid texture. Whence Martial, viii. 67, says, 'femineum lucet oeu per bombycina corpus.' *Infra*, ii. 3, 15. 'Nec si qua Arabio lucet bombyce paela.' In the time of Tiberius, luxury had arrived at such a height that a law was enacted forbidding men to dress in silk. See Tacit. *Ann.* ii. 33, where Ritter cites the following passage from Seneca *de Benef.* vii. 9, 'video sericus vestes, si vestes vocandæ sunt, in quibus nihil est quo defendi corpus aut denique pudor possit; quibus sumptis mulier parum liquido nndam

se non esse jurabit.' 'Promiscas viris et feminis vestes,' *Ann.* iii. 54, refers to the same abuse.—*movere sinus*. This alludes to the thin and fluttering folds of the dress, probably the tunica which the poet appears to have particularly admired in Cynthia: see ii. 3, 15; iii. 21, 25; iv. 9, 15. In this passage he speaks of it with a jealous dislike, as too fascinating to other eyes than his own. The toga (the dress of a meretrix) cannot here be meant, since in v. 2, 23—4, the Coan dress of a woman is plainly opposed to the toga of the male, though *sinus* is commonly used of the folds of the latter. But see Tibull. i. 9, 70. ii. 3, 53.

4 *Muneribus* is the ablative, not the dative.

5 *Mercato*, 'purchased.' The past participles of many deponent verbs are used both transitively and intransitively; as *meditatus*, *comitatus*, *expertus*, *sortitus*, *oblatus*, *partitus*, &c. though the transitive sense is probably the secondary one, deponents being merely middle verbs whose active is out of use, and the participles being verbal adjectives, which even in Greek sometimes take an accusative, as ἄπορα πόριμος Æsch. *Prom.* 924, and more commonly ποιη-  
τέον τάδε, &c.

Nec sinere in propriis membra nitere bonis?  
 Crede mihi, non ulla tuæ est medicina figuræ:  
 Nudus Amor formæ non amat artificem:  
 Aspice quos summittit humus formosa colores;  
 Ut veniant hederæ sponte sua melius, 10  
 Surgat et in solis formosius arbutus antris,  
 Et sciat indociles currere lympha vias.  
 Litora nativis collucent picta lapillis,

8 *Formæ artificem*. Kuinoel reads *formam*, which is a wanton corruption of the text. Compare ii. 1, 58; 'solus amor morbi non amat artificem.' Ar-tifex does, however, occasionally mean *artificial*, as inf. iii, 23, 8; and *artifi-cem cultum*, Pers. v. 40.

9 *Submittat* is the reading of Kui-noel, from the Naples MS. The others have *summittit*. In the next line all MSS. agree in *et*, for which Kuinoel, Barth, and Lachmann give *ut*. This is a question of considerable difficulty. The indicative in the first line may be taken either for *submittat*, according to the lax poetical usage sanctioned by Virgil, *Georg.* 1, 56, 'nonne vides croceos ut Tmolus odo-res, India mittit ebur?' cf. inf. 17, 6, and especially iii. 7, 29, and 26, 35; or we may understand *aspice flores, quos humus submittit*. Or again, if with Jacob and Lachmann we consider *sponte sua* to belong to *submittit* as well as to *veniant*, and so re-tain *et*, we must have recourse to the 'laxior orationis junctura' with which Jacob cuts the knot. I agree with Hertzberg in reading *ut*, and understanding *quos* as the relative, not as the indirect interrogative, and also in his judgment that '*et hac sede non modo durum est, sed ne Latinum quidem*.' *Submittere* is properly used of the earth which *sends up* (ὑποφέρει) plants. So Lneretius,

i. 7, 'tibi suaves dædala tellus sub-mittit flores.'

11 *Formosior* Kuinoel against all the MSS. In these beautiful verses the emphasis is of course to be placed on the words implying the absence of art; viz., *sponte sua*,—*solis*,—*indo-ciles*,—*nativis*,—*nulla arte*, and the corresponding comparatives; *antris* is here used as i. 1, 11, i. e. 'moun-tain dells.'

\* 13 *Collucent*. This is the reading of MS. Gron. and ed. Rheg. 1481. The Naples MS. has *persuadent*, from which the ingenious and plausible reading *per se dent*, the correction of Scaliger, has been admitted by Barth and Kuinoel, with the change of *ca-nunt* into *canant* in the next line. This, however, not only involves the correction of *lapillis* into *lapillos*, but introduces a sort of tautology by add-ing *per se* to *nativos*, as Lachmann has well remarked. The fact is, the construction here passes from the oblique to the direct, i. e. it no longer depends on *aspice*. *Persuadent* is not hastily to be rejected, since it is found in the oldest of all the existing copies. The sense would be, 'litora picta nativis lapillis persuadent tibi non nimis laborandum esse in cultu.' But the more regular word would be *suadent*; while *collucent* seems altogether appropriate and natural to the context. Palmer proposed *persuolent*.

Et volucres nulla dulcius arte canunt.  
 Non sic Leucippis succendit Castora Phæbe, 15  
 Pollucem cultu non Hilaira soror,  
 Non, Idæ et cupido quondam discordia Phæbo,  
 Eveni patriis filia litoribus;  
 Nec Phrygium falso traxit candore maritum  
 Avecta externis Hippodamia rotis: 20  
 Sed facies aderat nullis obnoxia gemmis,  
 Qualis Apelleis est color in tabulis.  
 Non illis studium vulgo conquirere amantes;  
 Illis ampla satis forma pudicitia.  
 Non ego nunc vereor, ne sim tibi vilior istis: 25  
 Uni si qua placet, culta puella sat est;

15 It was not thus, *i. e.* by dress, that Phæbe and Hilaira, daughters of Leucippus, attracted Castor and Pollux. Apollodor. iii. 10, 3. Λευκίππου δὲ καὶ Φιλοδόκῃς τῆς Ἰνάχου θυγατέρες ἐγένοντο Ἰδάειρα καὶ Φοίβη. Ταύτας ἀρπάσαντες, ἔγημαν Διόσκουροι. The maids had previously been betrothed to Lynceus and Idas. Ovid, Fast. v. 700. Apollodor. iii. 2. Theocrit. *Id.* xxii. According to Pausanias, lib. iii. cap. 16, there was a temple in Sparta to Hilaira and Phæbe, with certain priestesses attached who were called Λευκιππίδες.

18 *Eveni filia*, *i. e.* Marpessa. Apollodor. i. 7, 8. Εὐρύς μὲν οὖν ἐγέννησε Μάρπησσαν, ἣν, Ἀπόλλωνος μνηστευόμενον, Ἰδᾶς ὁ Ἀφάρειος ἤρπασε, λαβὼν παρὰ Ποσειδῶνος ἄρμα ὑπόπτερον. Ἰδᾶς δὲ εἰς Μεσσήνην παραγίνεται, καὶ αὐτῷ ὁ Ἀπόλλων περιτυχὼν ἀφαιρεῖται τὴν κόρην. It would seem, however, from an inscription on the carved chest of Cypselus, at Elis, preserved by Pausanias, lib. v. cap. xviii., that Idas eventually regained his bride, 'nothing loath': Ἰδᾶς Μάρπησσαν

καλλίσφυρον, ἣν οἱ Ἀπόλλων ἤρπασε, τὰν ἐκ ναοῦ ἄγει πάλιν οὐκ ἀέκουσαν. *Patriis litoribus*, because the river Evenus was named after her father, who drowned himself therein, being unable to overtake Idas in the pursuit. *Litus* is therefore improperly used for *ripa*.

21 *Obnoxia*, 'indebted to.' So Virg. *Georg.* 1, 396. 'Nec fratris radiis obnoxia surgere luna.'

22 Apelles, the famous painter of Cos, is mentioned also in iv. 8, 11. 'In Veneris tabula summam sibi ponit Apelles.' This passage shows that his figures were admired for their simplicity and subdued colouring.

25 *Ne sim tibi*. Irony: 'I have no fear lest I should be held by you in less esteem than your other admirers are;' whereas in fact this is the very ground of his alarm. One lover, he adds, is enough; so that Cynthia need not dress herself *ad captandos plures*. In other words: if Cynthia is content to love me alone, she will accommodate herself to my taste. *Istis* is said with contempt of

Cum tibi præsertim Phæbus sua carmina donet,  
 Aoniamque libens Calliopea lyram;  
 Unica nec desit jocundis gratia verbis,  
 Omnia, quæque Venus quæque Minerva probat. 30  
 His tu semper eris nostræ gratissima vitæ,  
 Tædia dum miseræ sint tibi luxuriæ.

## III.

Qualis Thesea jacuit cedente carina  
 Languida desertis Gnosia litoribus,  
 Qualis et accubuit primo Cepheia somno,  
 Libera jam duris cotibus Andromede,  
 Nec minus assiduus Edonis fessa choreis 5  
 Qualis in herboso concidit Apidano,

his real or supposed rivals. Cf. inf. 8, 3, ii. 9, 1. Kuinoel and Barth have perverted the sense by reading *ne sis mihi* with Scaliger and some later copies of no authority.

27 Especially, he adds, is dress unnecessary in the case of one who has such mental endowments as Cynthia. See ii. 3. 19—22.

32 *Luxuriæ*. He indirectly warns her against being 'too gay,' i. e. inconstant to him. With all his romantic expression of regard, it is quite clear that neither Propertius was faithful to her, (see next elegy, v. 36,) nor she to Propertius. (v. 8, 16, and ii. 5, 2.)

III. Few will have any difficulty in assenting to Kuinoel's introductory remark: 'Est profecto hæc elegia propter orationis dilectum et ornatum, picturarum colorumque præstantiam, et dramaticam quasi representationem suavissimis annumeranda.' It is an exquisite composition, and a

finished picture. At the same time, it conveys the plainest proof that Propertius was a libertine, and that Cynthia knew it. The student should, however, remember that intoxication was not regarded by the Romans as a debasing and brutal habit. On the contrary, it was a gay and convivial indulgence, which no one was ashamed to own. See iii. 21, 1. The vice is comparatively a rare one to this day, in countries which produce wine; and it would be a great error to compare it with the sottish intemperance which came in with Saxon ale, and which induces its votaries to drink simply for the sake of getting drunk.

4 *Cotibus* is the reading of all good copies, and is here the same as *cautibus*, which Lachmann, Barth, and Kuinoel have edited. Compare *codex* and *caudex*. *Cautes* is a lengthened form of *cos* (*cols*), as *plebes* is of *plebs*.

5 *Edonis*, 'Hδωνis, a Bacchanal.

Talis visa mihi mollem spirare quietem  
 Cynthia, non certis nixa caput manibus,  
 Ebria cum multo traherem vestigia Baccho,  
 Et quaterent scra nocte facem pueri. 10  
 Hanc ego, nondum etiam sensus deperditus omnes,  
 Molliter impresso conor adire toro.  
 Et quamvis duplici correptum ardore juberent  
 Hac Amor hac Liber, durus uterque deus,  
 Subjecto leviter positam temptare lacerto, 15  
 Osculaque admota sumere et arma manu,  
 Non tamen ausus eram dominæ turbare quietem,  
 Expertæ metuens jurgia sævitæ:  
 Sed sic intentis hærebam fixus ocellis,  
 Argus ut ignotis cornibus Inachidos. 20  
 Et modo solvebam nostra de fronte corollas,  
 Ponebamque tuis, Cynthia, temporibus;  
 Et modo gaudebam lapsos formare capillos;  
 Nunc furtiva cavis poma dabam manibus,

10 *Quaterent facem*. See on iv. 16, 16.

16 The MSS. agree in reading *et arma*, except that one of the best omits *et*. Kuinoel, with his usual recklessness in altering the text, has admitted the ingenious, but violent correction of Gronovius, *ad ora*. This, as Lachmann remarks, would leave it ambiguous whether *manu* meant Cynthia's hand, kissed by Propertius, or that of the latter raised to the face of Cynthia. It must be confessed that *et arma* is difficult to explain. The best commentators agree in understanding it in a metaphorical sense; as a soldier *sumit arma* for battle, so the lover, who serves under the standard of Venus. Compare iv. 20, 20. 'Dulcia quam nobis concitet arma Venus.' *Sumere* must thus be taken in a slightly different sense, i. e. *car-*

*pere oscula, sumere arma*. It is worthy of notice that the MS. Groning. omits *et* before *arma*. Perhaps the original reading was some such epithet as *amara*, a word which frequently bears the sense of *πικρὰ*, i. e. 'kisses to my cost'; and this might be supported by v. 18. The obvious antithesis to the more natural epithet *dulcia*, would at once suggest this meaning.

18 *Verbera* is the reading of Kuinoel, from a late and worthless MS. All good copies agree in *jurgia*, which is perfectly unobjectionable.

21 *Corollas*. Chaplets were worn at the banquet, and generally by the *comessantes* (καπάζοντες) after a feast. The word is contracted from *coronula*, like *puella* from *puerula*. *Corona* is the Greek κορώνη, 'a ring.'

Omniaque ingrato largibar munera somno, 25  
 Munera de prono sæpe voluta sinu.  
 Et quotiens raro duxti suspiria motu,  
 Obstupui vano credulus auspicio,  
 Ne qua tibi insolitos portarent visa timores,  
 Neve quis invitam cogeret esse suam. 30  
 Donec diversas percurrrens luna fenestras,  
 Luna moraturis sedula luminibus,  
 Compositos levibus radiis patefecit ocellos.  
 Sic ait, in molli fixa toro cubitum:  
 Tandem te nostro referens injuria lecto 35  
 Alterius clausis expulit e foribus?  
 Namque ubi longa meæ consumpsti tempora noctis,  
 Languidus exactis, hei mihi, sideribus?  
 O utinam tales perducas, improbe, noctes,

25 *Munera*. Though *omnia* is poetically added, the apples are meant, which (as Kuinoel remarks) were the favourite offerings of lovers. The choice of epithets in this exquisite passage deserves attention.

27 *Duxit* is the reading of the Naples MS. In any other poet than Propertius, who is fond of sudden transitions of this kind, the third person would be hardly compatible with *tibi* in v. 29. The meaning of the passage is this:—from Cynthia's sleeping sigh he derived a groundless omen that she was dreaming of violence offered to her by some importunate admirer, whom he supposes to be one of his rivals.

31 *Diversas*, 'lectulo Cynthiae ex adverso oppositas,' Kuinoel. See inf. on 10, 15. *Sedula*, 'officious;' in a bad sense. The word properly signifies *seorsum dolo*, as *securus* is *seorsum cura*, and is applied to those who do their work actively and honestly.

*Moratura lumina* are Cynthia's eyes, which would have slept on if the moonlight had not opened them. Compare 'victura rosaria Pasti,' v. 5, 61.

34 *Fixa cubitum*, like *deperditus sensus* in v. 11, an idiom not uncommon in Latin, is very erroneously rendered 'fixed as to her elbow.' The latter is identical with the Greek *διεφθάρηκεν τὰς φρένας*, &c., 'having my senses destroyed.' So *nixa caput*, v. 8, and *fusa brachia*, iii. 7, 24.

35 The meaning appears to be,—'So then, you have only come to me at last, because you have been expelled by another.' *Injuria*, i. e. *tibi ab alia puella illata*. The editors find some difficulty in the word *expulit*, which does not mean that he was excluded, or refused entrance, but that he was turned out, and the door shut against him, after having spent the greater part of the night in the house of another.



Me miseram quales semper habere jubes! 40  
 Nam modo purpureo fallebam stamine somnum,  
 Rursus et Orpheæ carmine, fessa, lyræ;  
 Interdum leviter mecum deserta querebar  
 Externo longas sæpe in amore moras:  
 Dum me jocundis lapsam sopor impulit alis. 45  
 Illa fuit lacrimis ultima cura meis.

## IV.

Quid mihi tam multas laudando, Basse, puellas  
 Mutatum domina cogis abire mea?  
 Quid me non pateris, vitæ quodcumque sequetur,  
 Hoc magis assueto ducere servitio?  
 Tu licet Antiopæ formam Nycteidis et tu 5  
 Spartanæ referas laudibus Hermionæ,

41 *Purpureo stamine.* Cf. v. 3, 34. 'Et Tyria in radios vellera secta suos.' So Arete, the mother of the amiable Nausicaa, sate at the hearth ἡλέακα στρωφῶν ἀλιπόρφυρα, *Od.* vi. 53.—*fessa*, i. e. when tired of spinning.

43 *Leviter*, 'submissa et quasi suppressa voce.' Hertzberg. This is the reading of all the good copies. Kuinoel and Lachmann give *graviter*: the latter, I think, rather through inadvertency than from deliberate choice.

46 The meaning of this verse, which Hertzberg has rightly explained, is, that the last subject of care to her grief, before she fell asleep, was the infidelity of Propertius. It does not appear, however, from anything in the poem, that there was any ground for the accusation in this particular instance; though v. 44 proves that his delinquencies were habitual.

IV. To Bassus. He was a man of noble birth, and a writer of iambics. *Ovid. Trist.* iv. 10, 47. 'Ponticus heroo, Bassus quoque clarus iambo.' It is probable that Bassus had endeavoured to draw away his friend from his infatuated attachment to Cynthia, by disparaging her charms, and that not from disinterested motives, as may be inferred from v. 20.

4 *Ducere* is the reading of the Naples MS., which Kuinoel and Hertzberg have adopted. Others give *vivere*.

5 Antiope, daughter of Nycteus, was the mother of Amphion and Zethus, by Jupiter. She was ill-treated by Lycus, king of Thebes, and Dirce, his wife, and avenged by her sons. Apollodor. iii. 5, 5. *Infra.* iv. 15, 11. Hermione was the daughter of Menelaus and Helen. *Hom. Od.* iv. 14.

Et quascumque tulit formosi temporis ætas:  
 Cynthia non illas nomen habere sinet;  
 Nedum, si levibus fuerit collata figuris,  
 Inferior duro iudice turpis eat. 10  
 Hæc sed forma mei pars est extrema furoris;  
 Sunt majora, quibus, Basse, perire juvat:  
 Ingenuus color et multis decus artibus et quæ  
 Gaudia sub tacita dicere veste libet.  
 Quo magis et nostros contendis solvere amores, 15  
 Hoc magis accepta fallit uterque fide.  
 Non impune feres: sciet hæc insana puella,  
 Et tibi non tacitis vocibus hostis erit.  
 Nec tibi me post hæc committet Cynthia, nec te  
 Quæret: erit tanti criminis illa memor; 20  
 Et te circum omnes alias irata puellas  
 Differet: heu nullo limine carus eris!  
 Nullas illa suis contemnet fletibus aras,  
 Et quicumque sacer, qualis ubique, lapis.  
 Non ullo gravius tentatur Cynthia damno, 25

9 'Still less, if she should be compared with ordinary figures, would she come off with discredit as inferior in the estimation of even a harsh judge.' *Figura* nearly corresponds with our familiar use of the word, as iii. 17, 43. *Turpis*, like *αἰσχρὸς*, in its primary sense means 'ugly.' *Kuinöel* is scarcely correct in explaining it 'vieta, pudore suffusa decedet.'

14 *Sub tacita veste dicere*, 'to speak of with reserve.' *Ducere* is a probable emendation, though *libet* is rather in favour of the vulgate.

16 'Hoc magis uterque nostrum te fallit, constantes manebimus data acceptaque fide.'—*Kuinöel*.

19 'Non permittet ut tua in posterum consuetudine fruatur.' *Id.*

22 *Differet*, i. e. diffamabit. Cf. inf. 16, 48.; iii. 14, 17. So the Greeks use *διαφίρειν* and *διασπαρίσκειν*. *Æsch. Cho.* 60.

22 'Nulla domo excipieris, janua cujusvis puellæ tibi claudetur.' *Kuinöel*.

23 Every altar and shrine, every *sacer lapis*, either *Terminus* or *cippus*, will be a witness to her denunciations of you. *Qualis ubique*, sc. in trivis stat. Cf. *Tibull.* i. 1, 12. So 'verbenis compita velo,' v. 3, 57.

25 'Nothing distresses Cynthia so much as the feeling that she is slighted; and especially painful to her is the loss of my regard and the cessation of my visits.' *Rapto*, i. e. per rivalis artes subrepto.

Quam sibi cum raptō cessat amore deus,  
 Præcipue nostri: maneat sic semper, adoro;  
 Nec quicquam ex illa, quod querar, inveniam.

## V.

Invide, tu tandem voces compesce molestas,  
 Et sine nos cursu, quo sumus, ire pares.  
 Quid tibi vis, insane? meos sentire furores?  
 Infelix, properas ultima nosse mala,  
 Et miser ignotos vestigia ferre per ignes, 5  
 Et bibere e tota toxica Thessalia.  
 Non est illa vagis similis collata puellis;  
 Molliter irasci non solet illa tibi.  
 Quod si forte tuis non est contraria votis,  
 At tibi curarum milia quanta dabit! 10

28 *Ex illa.* The English idiom is, in *her*. The Latin language in these cases expresses a part out of the whole. So Tacit. *Agric.* 4, 'retinuitque, quod est difficillimum ex sapientia, modum.' Where Ritter connects 'ex sapientia modum retinuit.'

V. To Gallus. This man, who it appears from v. 23, was of noble birth, was a rival, if not a friend or relation of our poet. Hertzberg has a long and learned dissertation (Lib. 1, cap. v. p. 21—2,) to prove who he was *not*, which the reader may well be spared. Some have thought that he was the same as Ælius Gallus, whose wife is alluded to under the name of Arethusa, in the beautiful epistle to her husband, *inf.* v. 3. An estimate of his moral character may be formed from i. 13, 5. It would seem that he had made some proposals for an intro-

duction to Cynthia, which were by no means agreeable to Propertius.

2 *Pares*, i. e. sub æquo iugo. Cf. i. 1, 32.

5 *Ignotos per ignes.* 'To tread on hidden fire.' Hor. *Od.* ii. 1, 'incedis per ignes suppositos cineri doloso.' A danger familiar to those who lived in the volcanic regions of Italy.

6 'Thessalia ferax herbarum venenatarum. Cf. Tibull. ii. 4, 55, seqq.'—*Kuinoel.* (Quicquid habet Circe, quicquid Medea veneni, Quicquid et herbarum Thessala terra gerit.)

7 'Do not infer, that because she is a mistress, she is therefore a common woman.' Such is clearly the meaning. See *supr.* on i. 1. For *non solet*, Barth gives *non solet*, and so Kuinoel, from a MS. of no authority. *Tibi* (as Jacob has noticed,) must be understood ἡθεως, i. e. acquisitively, you will find it is her way not to be

Non tibi jam somnos, non illa relinquet ocellos:  
 Illa feros animis alligat una viros.  
 Ah mea contemptus quotiens ad limina curres,  
 Cum tibi singultu fortia verba cadent,  
 Et tremulus mæstis orietur fletibus horror, 15  
 Et timor informem ducet in ore notam,  
 Et quæcumque voles fugient tibi verba querenti,  
 Nec poteris, qui sis aut ubi, nosse miser.  
 Tum grave servitium nostræ cogere puellæ  
 Discere, et exclusum quid sit abire domum; 20  
 Nec jam pallorem totiens mirabere nostrum,  
 Aut cur sim toto corpore nullus ego.  
 Nec tibi nobilitas poterit succurrere amanti:  
 Nescit amor priscis cedere imaginibus.  
 Quod si parva tuæ dederis vestigia culpæ, 25  
 Quam cito de tanto nomine rumor eris!  
 Non ego tum potero solatia ferre roganti,  
 Cum mihi nulla mei sit medicina mali;  
 Sed pariter miseri socio cogemur amore  
 Alter in alterius mutua flere sinu. 30

gentle in her resentments.' So iv. 9, 10, 'exactis Calamis se mihi jactat equis.'

11 *Relinquet ocellos*, i. e. tui juris esse non sinet. Cf. v. 1, 143. *Una*, for unice, as frequently. 'She has a peculiar power in enslaving and taming the fierce-minded.' The metaphor (as appears from *alligat*,) is derived from a wild animal. See iii. 26, 48.

14 *Cadent*, 'shall fail of utterance.' *Singultus* is the spasmodic stoppage of the voice, common in excitement.

16 Hor. *Od.* iv. 2, 59, 'Qua notam duxit, niveus videri, cetera fulvus.' Fear will 'leave a mark,' as we say:

but the Latins use *ducere* (*διδάσκειν*) of anything extended in a line, as *fossam*, *murum*, &c.

20 γυγνώσκειν οὐδὲν ἐστὶ τὸ ἀποκεκλημένον ἀπίσται.

22 *Toto corpore nullus*. See iii. 13, 21.

24 *Imaginibus*. See on iii. 4, 19.

25 'If the slightest clue is furnished to your evil practices, how soon will you be in everybody's mouth, and descend from your illustrious name.' 'De viro tanti nominis fies fabula et jocus.'—*Barth.* *Culpæ* may perhaps mean in particular his advances to Cynthia. *Rumor* appears to be opposed to *nomen*, but the pre-

Quare, quid possit mea Cynthia, desine, Galle,  
Quærere; non impune illa rogata venit.

## VI.

Non ego nunc Hadriæ vereor mare noscere tecum,  
Tulle, neque Ægæo ducere vela salo;  
Cum quo Rhipæos possim conscendere montes,  
Ulteriusque domos vadere Memnonias:  
Sed me complexæ remorantur verba puellæ,  
Mutatoque graves sæpe colore preces.  
Illa mihi totis argutat noctibus ignes,  
Et queritur nullos esse relictæ deos;  
Illa meam mihi jam se denegat; illa minatur,

cise meaning is a little obscure. The sense may be, 'how soon your high reputation for success with women will be damaged by a repulse from Cynthia.' Inf. 13, 5, 'deceptis augetur fama puellis.'

31 *Quid possit, i. e. 'quas vires habeat exereendi amatores suos.'*—*Barth. Non impune rogata venit, i. e. venit et fert secum pœnam roganti, sollicitanti, tentanti, eam.* But see inf. 10, 25.

VI. To Tullus. Tullus was a friend and equal in age of Propertius; nephew of Lucius Volcatius Tullus, who was consul in the year 721, (*consule Tullo*, Hor. *Od.* iv. 8, 12,) and proconsul of Asia. Hertzberg is inclined to think that the nephew was appointed legate in the province by his uncle. It is probable that this Tullus was one of the friends who endeavoured to divert Propertius from his attachment by recommending him to travel. See i. 1, 29.

3 *Rhipæos montes*, here put inde-

finitely for the extreme north, as *domos Memnonias*, Æthiopia, for the south. Hor. *Od.* i., 22, 6. 'Sive per syrtes iter æstuosas, sive facturus per inhospitalem Caucasum,'—a proverbial method of expressing the confidence of friendship, as Barth observes. Memnon is well known in mythology as the son of Aurora and Tithonus, *i. e.* a 'son of the east.'—*ulterius domos* is not a usual construction: the accusative appears to depend on the sense of *ultra*, while *ulterius quam ad domos* was in the mind of the poet.—*nullos esse deos*, &c., 'complains that if she be deserted after all my promises, there are no gods the avengers of perfidy.'

7 *Argutat*. Another form of this rare verb is *argutor*. Properly, 'speaks loudly of her love,' *i. e.* vehemently protests it. From the analogy of *argutus*, it seems that the strictest sense is 'to talk in a shrill voice,' ἀπολυγίζω. See on el. 18, 30.

9 The sense is, 'she tries various ways of moving me, by taunting me

Quæ solet ingrato tristis amica viro. 10  
 His ego non horam possum durare querelis;  
 Ah pereat, si quis lentus amare potest!  
 An mihi sit tanti doctas cognoscere Athenas,  
 Atque Asiæ veteres cernere divitias,  
 Ut mihi deducta faciat convicia puppi 15  
 Cynthia, et insanis ora notet manibus,  
 Osculaque opposito dicat sibi debita vento,  
 Et nihil infido durius esse viro?  
 Tu patruī meritas conare anteire secures,  
 Et vetera oblitis iura refer sociis. 20  
 Nam tua non ætas umquam cessavit amori,  
 Semper et armatæ cura fuit patriæ;  
 Et tibi non umquam nostros puer iste labores  
 Afferat, et lacrimis omnia nota meis.

with indifference, and by the usual threats of an angry mistress.'—dicit mihi se non jam esse meam; she declares she is no longer mine, no longer reigns in my affections, if I relinquish her thus easily. Others understand *denegat se* 'Veneris gaudia negat;' but this would rather have been *denegat se mihi*, without *meam*.—*ingrato* is the reading of two inferior MSS. The better copies agree in *irato*, which seems destitute of any plausible sense.

16 *Ora notet*, i. e. sua ora.

17 'And should declare that she owes (and will pay) kisses to the wind which shall prevent me from sailing.' Hertzberg correctly explains a passage about which difficulty has been causelessly made:—'Quid ait Cynthia? Oscula mea debentur a me vento, si se tibi opposuerit.'

19 'Do you endeavour to surpass the well-earned honours of your uncle (L. Volcatius Tullus), and in the capacity of legate, restore the laws to

the allied cities in Asia which have forgotten them.' *Secures* is put for the proconsulship. Hertzberg understands *anteire* of the *præcedentia longi agminis officia*, Juven. x. 44, i. e. of the ceremonious respect paid to the proconsul by attendant friends and clients on public occasions. His note is a good one, as proving the custom; but the addition of *conare* seems fatal to this explanation, since there could be no *effort* in such service. The general sense is 'Do you, whose pursuits are so different from mine, go alone, and endeavour by your good conduct to rise to higher fame and dignity than even your uncle.'

22 'Patriæ armatæ, non Amori, serviebas; studium tuum omne in patria armis tuenda ac defendenda positum erat.' *Kuinoel*.

23—30 The depth of pathos contained in these five verses is affecting. 'Fortune,' says the poet, alluding to his humble birth (see iii. 16, 22, ib. 26, 55, V. i. 128) 'has willed that he

Me sine, quem semper voluit Fortuna jacere, 25  
 Hanc animam extremæ reddere nequitia.  
 Multi longinquo periere in amore libenter,  
 In quorum numero me quoque terra tegat.  
 Non ego sum laudi, non natus idoneus armis;  
 Hanc me militiam fata subire volunt. 30  
 At tu seu mollis qua tendit Ionia, seu qua  
 Lydia Pactoli tingit arata liquor,  
 Seu pedibus terras, seu pontum carpere remis  
 Ibis, et accepti pars eris imperii;  
 Tum tibi si qua mei veniet non immemor hora, 35  
 Vivere me duro sidere certus eris.

## VII.

Dum tibi Cadmeæ dicuntur, Pontice, Thebæ,  
 Armaque fraternæ tristia militiæ,  
 Atque, ita sim felix, primo contendis Homero,—

should ever lie prostrate;’ he begs, therefore, that his friends will not attempt to raise him. The metaphor is from a prostrate wrestler or gladiator.—*longinquo* is here for *longo*, *diuturno*; the confusion between words of *time* and *space* is sufficiently common.

30 ‘This is the only warfare fate has destined me to engage in,’ *i.e.* amoris.

31 *Tendit, se extendit*.—*tingit*, here in its proper use, being the Greek *ρίγγω*. Others refer it to the colour of the golden sands.

34 *Ibis carpere*, see sup. 1, 12. Hertzberg’s explanation of the following words is satisfactory:—‘*pars eris imperii grati tibi, utpote viro bellicosus: unus imperantium eris.*’ Any one holding a situation—even a subordinate one—in a governor’s retinue

is *pars imperii*.—*accepti* might perhaps be explained *accepti a te, i.e. tibi commissi*. So ‘*acceptas comas*’ (a vitta) v. 11, 34.

VII.—To Ponticus. This Ponticus was a writer of hexameter verses, and the author of a lost Thebaid. He is mentioned in Ovid, *Trist.* iv. 10, 47, already quoted on El. IV. The poem appears to be a reply to the exhortation of his friend to resign elegiac for epic composition.

2 *Fraternæ militiæ*, Eteocles and Polynices, sons of (Edipus).—*tristia*, because fatal to themselves. The epithet is used however (as elsewhere *durus*) in opposition to *mollis versus* (v. 19.) See inf. 9, 13. ‘I, quæso, et *tristes* illos compone libellos, Et cane quod quævis nôsso puella velit.’

Sint modo fata tuis mollia carminibus,—  
 Nos, ut consuemus, nostros agitamus amores, 5  
 Atque aliquid duram quærimus in dominam;  
 Nec tantum ingenio, quantum servire dolori  
 Cogor et ætatis tempora dura queri.  
 Hic mihi conteritur vitæ modus; hæc mea faina est;  
 Hinc cupio nomen carminis ire mei. 10  
 Me laudent doctæ solum placuisse puellæ,  
 Pontice, et injustas sæpe tulisse minas;  
 Me legat assidue post hæc neglectus amator,  
 Et prosint illi cognita nostra mala.  
 Te quoque si certo puer hic concusserit arcu,— 15  
 Quod nolim nostros evoluisse deos!  
 Longe castra tibi, longe miser agmina septem  
 Flebis in æterno surda jacere situ;

4 One might suspect a slight irony in this, as if in return for the *fastus* (v. 25) of Ponticus, and as a contrast to the prediction of his own immortality (v. 22). 'You rival Homer, if only your verses are destined to survive.' But the success of a poet is here spoken of as dependent on fate as much as on his own merits.

5 *Consueo* for *consuesco* is probably a ἀπαξ λεγόμενον. Or is it an equally unique instance of contraction for *consuevimus*?—*in dominam*, i. e., *ad expugnandam dominæ duritiem*.

7 'I cannot, like you, indulge the bent of my poetical genius freely, but am obliged to make my verses (elegies) subservient to the expression of my grief, and in them to bewail my hard lot.'

11 *Doctæ puellæ* (dat.) i. e. Cynthia, herself a poetess and a musician, supra, 2, 27.—*solum placuisse*, i. e. to have been preferred to my rivals through the eloquence of my verses.—*laudent*, like αἰῶ (aio) for *prædicent*.

16 The MSS. agree in *evoluisse*, which Jacob retains and attempts to explain. I cannot doubt that Lachmann, Barth, Hertz, and Kuinoel have rightly edited *evoluisse*. The sense is thus clear:—'If Cupid should hereafter strike you, as he has me; which however I trust that the gods who rule our destinies have not designed for you; then &c.'—*nostros deos* Barth and Kuinoel take for Venus and her attendant Cupidines. Rather, I think, the Fates who in common govern the destinies of friends. Persius, *Sat.* iv. 45—50.

17—20 'You will then lament the late enslavement which forces you to lay aside your unfinished Thebaid, and to try, though without success, to write love ditties to your mistress.'

18 *Situ*, 'neglect.' Both *sinus* 'a nook,' and *situs* in its various senses, are from *sino* (ἵαν as opposed to κύνει.) The 'site' of a building is the place where it is suffered to lie. The result of lying by is mouldiness or



Et frustra cupies mollem componere versum,  
 Nec tibi subjiciet carmina serus Amor. 20  
 Tum me non humilem mirabere sæpe poetam;  
 Tunc ego Romanis præferar ingeniis;  
 Nec poterunt juvenes nostro reticere sepulcro:  
 Ardoris nostri magne poeta jaces.  
 Tu cave nostra tuo contemnas carmina fastu: 25  
 Sæpe venit magno fenore tardus Amor.

## VIII.

Tune igitur demens, nec te mea cura moratur?  
 An tibi sum gelida vilior Illyria?  
 Et tibi jam tanti, quicumque est, iste videtur,  
 Ut sine me vento quolibet ire velis?  
 Tune audire potes vesani murmura ponti 5  
 Fortis, et in dura nave jacere potes?  
 Tu pedibus teneris positas fulcire pruinas?

decay, the more usual sense of the latter word.

22 *Præferar*, i.e. tuo judicio. But, from the general sense which the words will bear, the poet passes to the prediction of his popularity with other youths in the same circumstances as Ponticus.

24 *Jaces*. An expression of regret, like ἄφρα, κείσας, Theocr. xxiii. 44.

25 *Cave*. Similarly used i. 10, 21; iii. 4, 41.

VIII.—This elegy is addressed to Cynthia (with what success appears from v. 27, &c.), to deter her from going a voyage to a half-civilised province with a certain Prætor, whom Propertius appears equally to hate and to fear as a rival. See on iii. 7, 1. 'Prætor ab Illyricis venit modo, Cy-

thia, terris.' *Ibid.* v. 8, he calls him 'stolidum pecus.' The circumstance affords us so clear an insight into Cynthia's real character, that it is truly surprising the editors should have generally failed to understand it.

3 *Iste*, 'whoever the fellow is.' See sup. 2, 25. *Varronianus*, p. 311, ed. 2.

4 *Vento quolibet*, i.e. without even waiting for a reasonable prospect of fair winds.

7 *Fulcire*, 'to press;' ἐπιδειν. This is a remarkable use of a word which usually means to 'support,' as a pillar props a roof. It may be explained on the statical principle that resistance is equal to thrust, i.e. if the roof presses on the pillar, the pillar presents the same counter-thrust both to the roof above and to the earth below. The explanation given by Barth

Tu potes insolitas, Cynthia, ferre nives?  
 O utinam hibernæ duplicentur tempora brumæ,  
 Et sit iners tardis navita Vergiliis! 10  
 Nec tibi Tyrrhena solvatur funis arena,  
 Neve inimica meas elevet aura preces,  
 Atque ego non videam tales subsidere ventos,  
 Cum tibi provectas auferet unda rates;—  
 Et me defixum vacua patiatur in ora 15  
 Crudellem infesta sæpe vocare manu!  
 Sed quocumque modo de me, perjura, mereris,  
 Sit Galatea tuæ non aliena viæ;  
 Ut te felici prævecta Ceraunia remo

is absurd:—‘qui enim per pruinas nivesque incedunt, eorum pedes hauriuntur, atque ita recte pruinas superjectas fulcire dicuntur.’ This double sense of a verb, arising from the association of ideas, is not without examples. Thus *arceo* to *keep off* or *away*, means to *keep in* (*coerceo*) as a flock of sheep from a wolf; *recludo* implies, as it were, the contrary action to *claudio*, not so much from its real meaning, as from the idea inseparable from it. Hertzberg reads *ruinas* with the best MSS. *i.e.* ‘omne quod e coelo ruit.’

10 ‘That the sailor may remain inactive from the late rising of the Pleiads.’ This constellation rises in spring and sets in autumn, so that while it is invisible the season is unfavourable for sailing.

11 *Tyrrhena arena*, *i.e.* from the west side of Italy. The rhyming sound of these words induced Scaliger (followed, as usual, by Kuinoel), to introduce the correction *in ora*. They ought at least to have read *ab ora*. A similar instance is *absenti—venti*, i, 17, 5.

12 *Elevet*, ‘carry aloft,’ *i.e.* irrita

reddat. The use of this verb for ‘to disparage,’ Persius *Sat.* 1, 6; inf. iii. 26, 58, is slightly different, being a metaphor from the lighter scale of the balance.

15 *Patiatur*, *i.e.* unda. ‘undam poeta precatur, ne committere velit, ut in litore desertus ipse—amicam crudelem frustra vocet.’ Hertzberg; who reads *patiatur* on the conjecture of Passerat. Nothing can be more awkward than ‘non videam ventos subsidere, cum auferet unda et (cum) patiatur,’ &c., nor is it easy to agree with him in explaining *infesta manu* by ‘despecta et ludibrio habita’ a Cynthia. It is quite natural, that a lover, when his mistress persists in leaving him in spite of all his entreaties, should make angry gestures to her with his hand, by way of finally denouncing her. The sense is:—‘may the unfavourable state of the sea give me the opportunity as I stand on the shore, to reproach her and call her many times over (*sæpe vocare*), before the ship can get clear of the land.’ Kuinoel’s reading *ut me patiaris* is without authority.

19 *Prævecta* is the vocative; ac-

Accipiat placidis Oricos æquoribus. 20  
 Nam me non ullæ poterunt corrumpere tædæ,  
 Quin ego, vita, tuo limine verba querar;  
 Nec me deficiet nautas rogitare citatos:  
 Dicite, quo portu clausa puella mea est?  
 Et dicam, licet Autaricis consadat in oris, 25  
 Et licet Eleis, illa futura mea est.—  
 Hic erit! Hic jurata manet! Rumpantur iniqui!  
 Vicinus! Assiduas non tulit illa preces!

ciplat te, Cynthia, prævecta Ceraunia. This is more frequently substituted for the nominative than for the accusative, as Persius v. 124, unde datum hoc sumis, tot subdite rebus? *Id.* 1, 123, 'andaci quicunque afflato Cratino Iratum Enpolidem prægrandi cum sene palles.' *Id.* iii. 29, 'Stemmate quod Tusco ramum milesime ducis, Censoremve tnum vel quod trabeato salutas.' Barth quotes Tibullus, i. 7, 53, 'sic venias hodierno.' Jacob, for once departing from the best MSS., admits the correction of Puoci, as possibly from the Valla MS., *per sava*. Oricos was a city of Epirus a little above Corcyra and the 'infames scopuli Acroceraunia.' (Hor. *Od.* i. 3, 20.)—τὰ ἄκρα τῶν ὀπῶν ἡ Κεραῖνια ὀρυμέζουσι. Pausan. *Att.* 1, 13.

22 The MSS. reading *verba querar* has been altered with much probability into *vera querar*, which Lachmann labours to refute, and corrects *fida for vita*. The meaning is, 'no new object shall engage my affections in your absence, or prevent me from throwing myself on your threshold and giving utterance to my grief.'—*verba queri* is thus opposed to *tacite queri*. Hertzberg admits *vera*; but his explanation of it is far-fetched:—'non alienus amor me ita corrumpet, ut tibi injuriam faciam, et ante tuas fores (ut solet improba turba) inique

querar,' which, he adds, really means: 'querar quidem in limine, sed non nisi justa.' A simpler rendering would be, 'No other engagement shall prevent me from upbraiding you justly.' For a new love would induce him to resign a former one with indifference.

23 The impersonal use of *deficiet* is worthy of attention.—*citatos*, i. e. quamvis festinantes. Hertz. Others understand it to mean *vocatos et compellatos*. I rather incline to the latter, on the ground of *testem citare* being a conventional phrase.

25 'Whether she is staying, from stress of weather, among the Antarii in Illyria, or on the coast of Elis, she will yet be mine.' The common reading is *Atracis*; but as Atrax was a mountain in Thessaly, and the Autarii are mentioned by Strabo vii. v., 'Ἀλυριῶν δὲ Ἀνταριάται καὶ Ἀρδιαῖοι καὶ Δαρδάνιοι, Hertzberg is probably right in admitting the shrewd conjecture of Pucci in the edition of 1481. With this verse Lachmann and others conclude the present elegy, though in all the MSS. it is continued as in the text. Jacob fancifully suggests that *jurata* in the next line appears to imply that the poet had just extorted from her own lips a promise to remain, as if the request had been preferred by him personally. The fact probably is, that the whole of the elegy was

Falsa licet cupidus deponat gaudia livor:  
 Destitit ire novas Cynthia nostra vias. 30  
 Illi carus ego, et per me carissima Roma  
 Dicitur, et sine me dulcia regna negat.  
 Illa vel angusto mecum requiescere lecto,  
 Et quocumque modo maluit esse mea,  
 Quam sibi dotatae regnum vetus Hippodamiae, 35  
 Et quas Elis opes ante pararat equis.  
 Quamvis magna daret, quamvis majora daturus,  
 Non tamen illa meos fugit avara sinus.  
 Hanc ego non auro, non Indis flectere conchis,  
 Sed potui blandi carminis obsequio. 40  
 Sunt igitur Musæ, neque amanti tardus Apollo;  
 Quis ego fretus amo: Cynthia rara mea est.  
 Nunc mihi summa licet contingere sidera plantis:  
 Sive dies seu nox venerit, illa mea est;  
 Nec mihi rivalis certos subducet amores. 45  
 Ista meam norit gloria canitiem.

## IX.

Dicebam tibi venturos, irrisor, amores,  
 Nec tibi perpetuo libera verba fore:

written after he had successfully dissuaded her, but in the former portion he sets forth the arguments used by him, in the form of a present appeal.

29 'My envious rivals may lay aside their joy at the expected separation.'

37 *Magna daret*. It is clear from iii. 7, that the Prætor, whoever he was, endeavoured to bribe Cynthia by his great wealth.

43 *Contingere sidera*. A common way of expressing exultation. So Hor.

*Od. i. 1, ult.* 'Sublimi feriam sidera vertice.'

IX. To Ponticus. This elegy announces the fulfilment of the prediction made in El. vii., that Ponticus with all his boasting would some day be overtaken by love. It appears that he was enamoured of a female slave of his own familia. This kind of attachment was considered peculiarly discreditable in an *ingenuus*. Hor. *Od. i. 27, 15.*

2 *Libera verba*. 'That you would

Ecce jaces, supplexque venis ad jura puellæ,  
 Et tibi nunc quovis imperat emptā modo.  
 Non me Chaoniæ vincant in amore columbæ 5  
 Dicere, quos juvenes quæque puella domet.  
 Me dolor et lacrimæ merito fecere peritum:  
 Atque utinam posito dicar amore rudis!  
 Quid tibi nunc misero prodest grave dicere carmen,  
 Aut Amphionis mœnia flere lyræ? 10  
 Plus in amore valet Mimnermi versus Homero;  
 Carmina mansuetus lenia quærit Amor.  
 I, quæso, et tristis istos compone libellos,

not always speak as freely and haughtily as you were wont.' The word *libera* introduces the metaphor which follows, and in which *jura* refers to the legal right of the master over the person of the slave. Cf. iv. 11, 2. 'Et trahit addictum sub sua jura virum.'

4 Hertzberg alone defends the MSS. reading *que vis* (*quavis*), understanding the sense to be 'quavis nuper emptā nunc imperat tibi.' 'You are now so susceptible that the last female slave purchased into your family (*παινήτρος*) has an influence over you which makes her the mistress, you the slave.' Jacob and Lachmann adopt from Pucci *quovis modo*, 'to any extent,' 'ad arbitrium suum.'

5 'The very doves of Dodona are not better prophets than I in foretelling what youths each maiden is likely to enslave.'—*domet* must be for *domitura sit*, for otherwise there would be nothing to prophesy, but only something to observe. The doves of Dodona, *πλειάδες*, or dark women, *πάλαι*, are well known from Herod. ii. 57, the word meaning essentially the same thing as *Πελασγαί*.

9—10 In allusion to the poem of

the Thebaid which Ponticus was composing. See above, on El. vii.—*Amphionis lyræ*. Hor. Od. iii. 11, 2. 'movit Amphion lapides canendo.' *De Art. Poet.* 394. *Infra*, iv. i. 43, &c.— *flere*, flebiliter canere. K.

11. 'Elegiac verses have more influence in love than heroic.' Mimnermus of Colophon lived about 600, B.C., and is said to have been the inventor of elegiac verse.

13. Hertzberg has interpreted this verse, 'Go now and write those very poems (i.e., elegies) which you used to call contemptuously *tristes*.' Others take *componere* for 'lay aside,' i.e. in your scrinium, and *tristes libellos* for the dull Thebaid. But he well observes (1) that *componere* is the proper and conventional word for *scribere*, *συντίθειν*; (2) that *ī nunc* is often used in conveying a taunt; (3) that *istos* is the word of contempt formerly used by Ponticus to Propertius, and now retorted by the latter. There is weight in his arguments: nevertheless, I think the antithesis both here and elsewhere (see on iii. 26, 44.) between *tristis* or *durus* (epic) and *mollis* or *lenis* (amatory elegiac verse), so marked, and the verses im-

Et cane, quod quævis nosse puella velit.  
 Quid si non esset facilis tibi copia? nunc tu 15  
 Insanus medio flumine quæris aquam.  
 Necdum etiam palles, vero nec tangeris igni;  
 Hæc est venturi prima favilla mali.  
 Tum magis Armenias cupies accedere tigres,  
 Et magis infernæ vincula nosse rotæ, 20  
 Quam pueri totiens arcum sentire medullis,  
 Et nihil iratæ posse negare tuæ.  
 Nullus Amor cuiquam facilis ita præbuit alas,  
 Ut non alterna presserit ille manu.  
 Nec te decipiat, quod sit satis illa parata: 25  
 Acrius illa subit, Pontice, si qua tua est;  
 Quippe ubi non liceat vacuos seducere ocellos,

mediately preceding and following so strongly in favour of the old interpretation, 'sepone, depone,' that I have not ventured to depart from it. Hertzberg admits that *omnes composui*, 'I have buried them all,' Hor. *Sat.* i. 9, 28, justifies such a sense.

15 'What would you do if a subject to write about were wanting, when even now you are puzzled what to say when over head and ears in love?'—*copia* here, as Hertzberg has shewn, is *scribendi materies*. The passage is explained by 7, 19, 20, 'et frustra cupies mollem componere versum, nec tibi subjiciet carmina serus amor.' Ponticus had been warned, that he had better practise elegy-writing against the time when he might require the aid of its persuasive eloquence.

17—18 'What you now feel is but a foretaste of the pangs of true love.'

23—4 The meaning of these beautiful lines is well given by Kninoel: 'nunquam Amor cuiquam amanti ita

facilis est, ut non sæpius eum tormentis et eruciatiōibus afficiat.' The metaphor is taken from 'a wanton' who holds a bird in a silken thread, and lets it fly a little way only to pull it down again. I cannot believe that the poet had in mind the celebrated passage in the Phædrus, p. 251, n.—*alterna manu* does not mean *with the other hand*, but expresses the alternate action of the same hand which holds the string.

25 'Do not be deceived by the idea that possession will allay the anguish you are beginning to feel.'

27 *Quippe ubi*, 'since in that case:' like *quippe qui*.—*vigilare alio nomine*, 'love does not allow you to be awake on any other account,' i.e. occupies all your waking as well as sleeping hours with the thoughts of your mistress.' Hertzberg and others place an interrogation at the end of v. 28. 'Can love be expected to leave you, when your eyes hourly encounter the object of your regard?' thus making *vigilare* depend on *liceat*.

Nec vigilare alio nomine cedat Amor;  
 Qui non ante patet, donec manus attigit ossa.  
 Quisquis es, assiduas ah fuge blanditias. 30  
 Illis et silices possunt et cedere quercus;  
 Nedum tu possis, spiritus iste levis.  
 Quare, si pudor est, quam primum errata fatere:  
 Dicere quo pereas sæpe in amore levat.

## X.

O jocunda quies, primo cum testis amori  
 Adfueram vestris conscius in lacrimis!  
 O noctem meminisse mihi jocunda voluptas!  
 O quotiens votis illa vocanda meis!  
 Cum te complexa morientem, Galle, puella 5  
 Vidimus, et longa ducere verba mora.  
 Quamvis labentes premeret mihi somnus ocellos,  
 Et mediis cælo Luna ruberet equis,  
 Non tamen a vestro potui secedere lusu;  
 Tantus in alternis vocibus ardor erat. 10  
 Sed quoniam non es veritus concedere nobis,  
 Accipe commissæ munera lætitiæ:

30 The MSS. have *aufuge*, which does not admit of an accusative case:—*ah fuge* Kuinoel, Lachmann, and Hertzberg, with the approval of Jacob.

33 *Si pudor est*. 'If you are ashamed of loving a slave, and feel inclined to conceal the fact, be advised by me, and boldly avow it.'—*Errata*, a word properly used in this sense, like the Greek *παρά*, Æsch. *Cho.* 904. Similarly *error* inf. 13, 35.

34 *Quo in amore*. 'Conjungenda sunt hæc verba.' Hertzberg. See on i. 13, 7. 'perditus in quadam.'

X. To Gallus. See above, on El. 5. It will be observed that Propertius speaks of him here as a friend, while before he assailed him with the bitterness of a rival. The ardent expressions in this elegy refer to an interview which Gallus had with his mistress in presence of Propertius as a friend.

2 *Consciis*, 'a witness.'—*lacrymis*, see 13, 15. 'vidi ego te—injectis flere diu manibus.'

5 One MS. (Groning.) has *longam moram*. Perhaps the poet wrote 'vidimus in longam—moram.'

11 'Since you have not hesitated

Non solum vestros didici reticere dolores;  
 Est quiddam in nobis majus, amice, fide.  
 Possum ego diversos iterum conjungere amantes, 15  
 Et dominæ tardas possum aperire fores:  
 Et possum alterius curas sanare recentis,  
 Nec levis in verbis est medicina meis.  
 Cynthia me docuit semper quæcumque petenda  
 Quæque cavenda forent; non nihil egit Amor. 20  
 Tu cave ne tristi cupias pugnare puellæ,  
 Neve superba loqui, neve tacere diu;  
 Neu, si quid petiit, ingrata fronte negaris;  
 Neu tibi pro vano verba benigna cadant.  
 Irritata venit, quando contemnitur illa, 25  
 Nec meminit justas ponere læsa minas:  
 At quo sis humilis magis et subjectus amori,  
 Hoc magis effecto sæpe fruarè bono.  
 Is poterit felix una remanere puella,  
 Qui numquam vacuo pectore liber erit. 30

to make me a confidant, receive from me a friend for having entrusted me with your joys.'

13 *Fide*, 'the power to keep a secret.'

15 *Diversos*, 'separated.' Properly said of two persons who start from the same point in *opposite* directions; while *varius* or *varus* (*i.e.* *varjvus*; compare *arjete* for *ariete* &c.) implies a path gradually diverging, like the letter Y. See Persius, *Sat.* iv. 12. Hor. *Sat.* i. 3, 47. 'hunc varum, distortis cruribus.' '*cornua vara*' Ovid. *Amor.* i. 3. 24. Hence *divaricare*, 'to stretch asunder,' as the legs of a compass; and *pravaricari*, said of a guide who deviates from the straight path, and so leads his follower wrong. '*Diversæ fenestræ*' i. 3, 31, are 'opposite,' 'ex adverso patentes.' Tacit. *Ann.* iii. 2, 'etiam quorum diversa oppida, tamen obvii—dolorem testa-

bantur,' *i.e.* towns away from which, rather than towards which, the funeral procession of Germanicus was directing its course.

21 Here the poet imparts certain rules, derived from his own experience, for the direction of his friend in securing his mistress's affections.

23 *Verba benigna*, *i.e.* *puellæ tuæ*. 'Do not slight or treat with disregard her kind expressions towards you.' The whole passage probably refers to a *tristis puella*, *i.e.* *irata*; and he here advises Gallus to meet with frankness any symptoms of returning tenderness, which his repentant mistress may exhibit.

29 'That man will retain the object of his regard who shall prove himself at all times her devoted slave.' *Remanere*, as noticed on El. 1. 31, is frequently *constans esse* in Propertius.



## XI.

Ecquid te mediis cessantem, Cynthia, Baiis,  
 Qua jacet Herculeis semita litoribus,  
 Et modo Thesproti mirantem subdita regno  
 Proxima Misenis æquora nobilibus,  
 Nostri cura subit memores ah ducere noctes?  
 Ecquis in extremo restat amore locus?

5

XI. Addressed to Cynthia while absent at Baiæ, and warning her, with all the earnestness of a jealous affection, to beware of the snares and gaieties of that much frequented watering place.

1 *Mediis Baiis*, midway between Misenum and Puteoli.—*semita* &c. 'Semitæ illa Herculis montis jugum erat velut alta mole in mare jactum.' Hertz. See iv. 18. 4. Strabo, lib. v. cap. iv. ὁ δὲ Λοκρῖνος κόλπος πλατύνεται μέχρι Βαίων, χώματι εἰργόμενος ἀπὸ τῆς ἔξω θαλάττης ὀκτασταδίῳ τὸ μήκος, πλάτος δὲ ἑξαξήντου πλατείας, ὃ φασιν Ἡρακλῆα διαχῶσαι, τὰς βούς εὐλαίνοντα τὰς Γηρύνου.

4 For *proxima* Barth and Kuinoel read *et modo*, which was first introduced into the text by Scaliger from a late MS. Lachmann well observes that *subdita* is only applicable to *regno*. *Modo* would seem to imply that Cynthia occasionally made excursions from Baiæ to enjoy fine sea-views from other points. *Thesproti regno* is believed to be Puteoli; but the ancient historians afford no direct testimony in confirmation of the opinion. Among the fifty sons of Lycaon, King of Arcadia, a Thesprotus is mentioned by Apollodorus, iii. 8, 1, but nothing further is recorded of him. The reader will probably be contented with the remark of Hertzberg: 'Itaque non tam testimonio egere, quam testem ipsum Pro-

pertium esse credam, illam Italiæ oram vel nescio cui Thesproto olim paruisse, vel a Thesproti incolæ accepisse, fontes vero, unde doctrinam eam hauserit, perditos esse.' The Roman poets, who delighted to exhibit their curious learning in Greek lore, had access to a vast number of writers whose works have long since wholly perished, so that we can hardly expect to adduce direct proofs for every statement advanced by them. This remark is applicable, as we shall have occasion to notice, to very many passages in Propertius.—A full account of Baiæ is given by Becker, Gallus, p. 85—97.

5 The construction is, 'ecquid cura subit te, cessantem Baiis, ducere noctes memores nostri?' i.e. numquid curas ducere?—*ah ducere* is the correction of Scaliger for *adducere* or *aducere* of the MSS.

6 All the MSS. have *extremo*, which Passerat, followed by Kuinoel, has changed to *externo*, i.e. *alieno*. This alteration, however, gives a sense far from satisfactory, for not only does it too bluntly bring a charge of faithlessness against Cynthia, but it makes the poet ask the superfluous question, 'have you any room for me in your new regard for another?' Hertzberg suggests a meaning in which, in default of a better, I am inclined to acquiesce: 'have you any room left for me in a corner of your

An te nescio quis simulatis ignibus hostis  
 Sustulit e nostris, Cynthia, carminibus?  
 Atque utinam mage te remis confisa minutis  
 Parvula Lucrina cymba moretur aqua; 10  
 Aut teneat clausam tenui Teuthrantis in unda  
 Alternæ facilis cedere lymphæ manu,  
 Quam vacet alterius blandos audire susurros  
 Molliter in tacito litore compositam;  
 Ut solet amoto labi custode puella 15  
 Perfida, communes nec meminisse deos;  
 Non quia perspecta non es mihi cognita fama,

love?' 'In extremo certe angulo num sibi locus restet, modestius querit.' Barth compares 'extrema linea amaro.' —Ter. Eun. iv. 2, 12.

7 *Nescio quis.* Said with marked contempt, as Kuinoel observes.

8 Some commentators regard *con-fisa* as the vocative for the accusative, as supr. 8, 19. To me it appears clearly to agree with *cymba*, since a gondola 'relies' on its oars for safe guidance.

9—14 'I had rather you were cruising in the Lucrine bay, or indulging in the retired baths of Cumæ, than listening to whispered vows while seated on the shore of Baiæ.' It is altogether uncertain what is meant by *Teuthrantis in unda*: the reading itself is but a conjecture of Scaliger's for *tentantis* or *teutantis* of the MSS. Teuthras was a king of Mysia, where there was a city called Cumæ, which, together with that near Baiæ, was a colony of Chalcidians; hence both cities may have been called after this king. Hertzberg thinks Naples may be meant, which was originally a colony of Cumæans, (Strabo, v. iv. μετὰ δὲ Δικαιαρχίαν ἐστὶ Νεάπολις Κυμαίων ὕστερον δὲ καὶ Χαλκιδεῖς ἐπέκησαν, καὶ Πιθηκουσαίων τινεῖς, καὶ

Ἀθηναίων, ὥστε καὶ Νεάπολις ἐκλήθη διὰ τοῦτο,) and contained, according to the same authority, baths not inferior to Baiæ: whence *clausam* would mean 'within a covered swimming-bath.' This is by no means improbable; but I cannot concur in his opinion that Teuthrantis is an adjective, *Teuthrantis*, agreeing with *lymphæ*. Kuinoel, without quoting any ancient authority, makes Teuthras the name of a small river some distance from Baiæ.

12 *Manu* is for *manui*, the old, or rather the contracted, form of the dative, used occasionally even by Tacitus, as *Ann.* iii. 30, 33, 34; vi. 23. It is hardly necessary to remind the student that *manuis*, *manui*, *manuce*, *manuas* &c., was the uncontracted declension, corresponding to the Greek termination in—*ús*,—*ios*. The dative ὄρχηστῇ = *manu* occurs in Homer *Od.* viii. 253, and πλεθνί, *ibid.* xi. 514.

13 *Susurros*, ἁρτισμούς, ψιθυρισμούς. Words in both languages peculiarly used of lovers' converse.

16 *Communes deos.* The gods mutually invoked as witnesses to vows made between two parties.

17 The sense is; 'Not that my apprehensions arise from any inco-

Sed quod in hac omnis parte timetur amor.  
 Ignosces igitur, si quid tibi triste libelli  
 Attulerint nostri: culpa timoris erit. 20  
 An mihi nunc major caræ custodia matris,  
 Aut sine te vitæ cura sit ulla meæ?  
 Tu mihi sola domus, tu, Cynthia, sola parentes,  
 Omnia tu nostræ tempora lætitiæ.  
 Seu tristis veniam, seu contra lætus amicis, 25  
 Quicquid ero, dicam: Cynthia causa fuit.  
 Tu modo quamprimum corruptas desere Baias;  
 Multis ista dabunt litora discidium;  
 Litora, quæ fuerant castis inimica puellis.  
 Ah pereant Baiæ crimen amoris aquæ! 30

stancy in you; but in this place, *viz.*, Baiæ, even the slightest attentions paid are to be dreaded.' *Amor* is here on the part of men, whom the poet hinted at in v. 13. Compare a similar irony *supr.* El. 2, 25.

21 The best MSS. have *an mihi non*, which Pucci in the ed. 1481, altered to *aut mihi sit*, whence the corrected copies have *an mihi sit*—the reading of Kuinoel. Jacob gives from his own conjecture *haud mihi sit*, and in the next verse *haud sine te*, from one MS. (Groning.) Lachmann has *ah mihi non major*. The best correction, I think, is that of Hertzberg, who reads *nunc* for *non*, in the sense of the Greek enclitic *νυν*. The direct interrogative use of *an*, it must be observed, is very rare. Professor Key, (*Latin Grammar*, §. 1421.) denies that it ever is so used. It occurs however *sup.* 6. 13. and *iii.* 17, 23.

28 All the MSS. have *dabunt*, which seems to bear the simplest sense, 'will give to many others beside myself.' Lachmann and Hertz-

berg read *dabant* with Burmann from a late MS., and even Jacob approves. The ground of the alteration is, that the past tense, *fuerant*, immediately follows. But why not understand, 'Baiæ will yet cause many quarrels, as it has heretofore.'—*discidium*, the reading of the Naples MS., seems more appropriate to *dabunt* than *dissidium*, which the other editors prefer, Kuinoel excepted.

29 On the pluperfect *fuerant* Hertzberg has a good note, in which he contends that the substantive verb may be so used, either alone or with a passive participle, *forerant*, but that the same licence does not extend to other verbs.—See *inf.* 12, 11.

30 *Baiæ aquæ* for *Baiana* is a bold expression. See note on v. 1, 36.—*crimen amoris*; Baiæ might be called *crimen* for *criminosæ*; but the genitive is added to show in what particular respect it deserves the bad character attributed to it. See an amusing epigram in Martial, i. lxiii.

## XII.

Quid mihi desidiæ non cessas fingere crimen,  
 Quod faciat nobis conscia Roma moram?  
 Tam multa illa meo divisa est milia lecto,  
 Quantum Hypanis Veneto dissidet Eridano.  
 Nec mihi consuetos amplexu nutrit amores 5  
 Cynthia, nec nostra dulcis in aure sonat.  
 Olim gratus eram: non illo tempore cuiquam  
 Contigit, ut simili posset amare fide.  
 Invidiæ fuimus. Num me Deus obruit, an quæ

XII. To an anonymous friend, who had invited our poet into the country, and being unable to induce him to comply, had taunted him with his being a slave to Cynthia. The poet replies that she is far enough away, and laments that he has so far fallen from her affections.

2 *Conscia Roma*, 'quæ amores meos, Cynthia in clusam quasi habet. *Conscia* enim sæpe poetis edicuntur, quæ aliquid in se continent, vel inclusum habent.'—*Kuinoel*. I am satisfied with this explanation. Not so Hertzberg, who by an error in judgment unusual with him, labours to prove, at some length, that the true reading is *conscio amore moram*, and he has actually introduced this alteration into the text. The idea in the poet's mind was this: 'You accuse me of remaining in Rome from some secret motive which does not exist, and you call me 'a stay-at-home' (*deseo*) for not leaving a mistress who all the time is far away.'

3 *Illæ*, Cynthia. Here again Hertzberg is at fault. *Illæ*, says he, can only refer to Rome. The poet's mind was so full of Cynthia, that he most naturally speaks of her as *illæ*.—*Hy-*

*panis*, a river of Scythia; (the Bog.) *Eridanus*, a well-known name of the Po. The hyperbole in the distance is sufficiently manifest.

6 'Nor does the name Cynthia any longer sound sweet in my ears.' Others understand it: 'nor does she whisper sweetly in my ears,' i. e., prattle to me as before. Though this would more commonly be *dulce sonat*, there seems no reason why the feminine might not stand for the adverbial neuter. The poet however probably means, that he hears the name of his absent mistress with a pang, because it reminds him of lost affection. 'Non amplius mihi dulce est nomen Cynthia.'—*Barth*. Similarly ii. 1. 2, 'Unde meus veniat mollis in ore liber.' Hertzberg thinks it alludes to an *imaginary* sound of the name, for which he ingeniously quotes Lucretius, iv. 1058, 'si abest, quod amet, præsto simulacra tamen sint Illius, et nomen dulce obvorsatur ad aureis.'

9 *Invidiæ fuimus*. ἰδύμενοι ἑμῶν ὁ θεός. This is generally read interrogatively,—the objection to which is that *num* would be out of place in the second question, 'an (obruit me)

Lecta Prometheis dividit herba jugis? 10  
 Non sum ego, qui fueram; mutat via longa puellas.  
 Quantus in exiguo tempore fugit amor!  
 Nunc primum longas solus cognoscere noctes  
 Cogor et ipse meis auribus esse gravis.  
 Felix, qui potuit præsenti flere puellæ; 15  
 Nonnihil aspersis gaudet Amor lacrimis:  
 Aut si despectus potuit mutare calores;  
 Sunt quoque translato gaudia servitio.  
 Mi neque amare aliam neque ab hac discedere fas est:  
 Cynthia prima fuit, Cynthia finis erit. 20

## XIII.

Tu, quod sæpe soles, nostro lætabere casu,  
 Galle, quod abrepto solus amore vacem;  
 At non ipse tuas imitabor, perfide, voces;  
 Fallere te numquam, Galle, puella velit!

herba, quæ lecta &c., dividit (amantes)?<sup>1</sup> Plants gathered on Caucasus, on which Prometheus was chained, 'ex quo liquatæ solis ardore excidunt guttæ, quæ saxa assidue instillant,' *Æsch. frag.* 179, were particularly used in incantations.

11 Non sum *illi*, qui fueram.

14 'To listen to my own complainings.'

15 'Happy he who has the chance of moving his mistress by a flood of his tears.' Nonnihil, *i. e.* plurimum. —*Barth.*

17 'Happy, too, if finding himself slighted, he can transfer his affections to another; for there is some pleasure even in a change of mistresses.' Kuinoel has a full stop at the end of v. 16, making *aut* commence a new sentiment: 'Or, (if that cannot be,) should he be able to love another instead, there is some satisfaction,' &c.

XIII. Addressed to Gallus (see on El. 5.), on his having conceived an attachment for a woman of higher character than those with whom he had hitherto boasted of his acquaintance (v. 11). The person alluded to is the same as in El. 10., but certainly not Cynthia, as Hertzberg appears to suppose.

1 *Lætabere* 'will exult:' because Gallus had ridiculed the notion that Cynthia would prove as faithful to his friend as the latter had predicted. The absence of Cynthia at Bnæ is spoken of in the next verse, in which *abrepto* implies that a rival had supplanted him, in his (Gallus') imagination if not in reality.

3 *Tuas voces*. The taunt alluded to, that she would soon leave him. These are the *vores molestæ* of El. 5, 1.

Dum tibi deceptis augetur fama puellis, 5  
 Certus et in nullo quæris amore moram;  
 Perditus in quadam tardis pallescere curis  
 Incipis, et primo lapsus abire gradu.  
 Hæc erit illarum contempti pœna doloris:  
 Multarum miseras exigit una vices. 10  
 Hæc tibi vulgares istos compescet amores;  
 Nec nova quærendo semper amicus eris.  
 Hæc ego non rumore malo, non augure doctus;  
 Vidi ego; me, quæso, teste negare potes?  
 Vidi ego te toto vinctum languescere collo 15  
 Et flere injectis, Galle, diu manibus,  
 Et cupere optatis animam deponere labris,

7 *In quadam*. Hertzberg quotes many passages to prove that this is the usual form for expressing the strong devotion of a lover. He might have added Hor. *Od.* i. 17, 20, 'laborantes in uno Penelopen vitreamque Circen.' *Quidam* is here opposed to *quilibet*; a particular person to any one.

8 *Adire* is the reading of the good MSS. Kuinoel and Lachmann with the inferior copies give *abire*. The sense would be, 'primo gradu lapsus, adis alteram pugnam, non vietus discedis;' the *alteram* being naturally implied in the word *primo*. The metaphor is taken perhaps from the three throws which constituted a defeat in wrestling. So Gallus, once repulsed, again returns to the attack; so devoted is he to the new object of his affection. Hertzberg disapproves of this interpretation, which is nearly that of Jacob, and says;—'hoc vult: Tu, qui antea in lubrica amoris via huc ille desultare protervus solebas, nunc, dum adis puellam, primo gradu lapsus es, jaces, κίσαι,' (i. e. victus es). This however should rather have

been 'incipis labi statim aggrediens,' not 'incipis aggredi statim lapsus.' It may be urged that *incipis* refers to *pallescere* rather than to *adire*, which would have been *adis* had the metre allowed it. But this is so farfetched that I have preferred *abire*, 'to give up,' 'leave the arena.'

10 *Multarum miseras vices*, 'retribution for the unhappiness of many.'

15—17 See above, 10, 5, &c. *Optata labra* are simply the lips he had longed for, and of which he is unwilling, as it were, to resign the possession. If any alteration is necessary, *aptatis* is perhaps more probable than *obtentis*, Hertzberg's conjecture, who quotes against Burman's emendation and in favour of his own, passages from the Greek poets which tell exactly the other way. The MSS., however agree in *verbis*, which is perplexing enough. But the sentiment is so familiar with the Greek epigrammatists and amatory writers, that Hertzberg seems to have judged rightly in reading *labris*, especially as Passerat professed to have found it 'in libro vetusto.'

Et quæ dcinde meus celat, amice, pudor.  
 Non ego complexus potui diducere vestros;  
 Tantus erat demens inter utrosque furor. 20  
 Non sic Hæmonio Salmonida mixtus Enipeo  
 Tænarius facili pressit amore deus;  
 Nec sic cœlestem flagrans amor Herculis Heben  
 Sensit in Cætæis gaudia prima jugis.  
 Una dies omnes potuit præcurrere amantes; 25  
 Nam tibi non tepidas subdidit illa faces,  
 Nec tibi præteritos passa est succedere fastus,  
 Nec sinet abduci: te tuus ardor aget.  
 Nec mirum, cum sit Jove digna et proxima Ledæ,  
 Et Ledæ partu, gratior una tribus, 30

21 Neptune, assuming the form of the Thessalian river Enipeus, ravished Tyro, daughter of Salmonæus, who had been enamoured of the river-god. *Mixtus*, 'miscuisse se deum marinum fluvio egregie dicit, ad significandam liquidam deorum naturam.'—*Hertzberg*. Apollodor. i. 9, 8. Τυρὼ ἡ Σαλμωνίως θυγάτηρ καὶ Ἀλκιδίκης, παρὰ Κρηθεὶ τῷ Σαλμωνίως ἀδελφῷ τρεφομένη, ἔρωτα ἴσχει Ἐνπιέως τοῦ ποταμοῦ καὶ συνῶως ἐπὶ τὰ τοῦτου βεῖθρα φοιτῶσα, τοῖσι τοῖς ἀπώδύρετο. Ποσειδῶν δὲ εἰκασθὲς Ἐνπιεὶ συγκατεκλίθη αὐτῇ. *Tænarius deus*, οὐκὶ Ταινάρου θεός, Arist. *Achæarn*. 510. Pausan. iii. 12, 5. τοῦτων δ' οὐ πόρρω τίμειος Ποσειδῶνος Ταινάριον. Ταινάριον γὰρ ἰονομῶσιν.

24 In Cætæis. 'Sic libri omnes. Scaliger correxit ab Cætæis. At ista vis est. Rectius Propertium dicas fabulam secutum esse, qua Hercules in ipso Cæta, rogo evicto et mortalitate abdicata, Juvenæ nupsisse haud in sulso commento narraretur.'—*Hertzberg*.

25 'Sententia: Tu una hæc die omnes superare amantes potuisti.'—

*Hertzberg*. 'Eleganter tempori tribuit quod erat hominis.'—*Kuinoel*.

27 *Fastus*. See on l. 3.—*succedere*, 'to come over you again;' i. e. she will not allow you to slight her as you have done others. Kuinoel takes the word in a very different sense: 'bene et prospere tibi evenire.'

30 Hertzberg's correction (*Ledæ e partu*) and explanation of this difficult passage appear to me equally unsuccessful. In defence of the former indeed he alleges the authority of one inferior MS., and argues that Propertius would have used the Greek genitive *Ledes* unless constrained by metrical necessity. The newly-found mistress of Gallus, whom he strangely conceives to be Cynthiâ herself, is called (he tells us) 'a second Helen' (una e Ledæ partu,) who is handsomer than the real Helen, her sister Clytemnestra, and their mother Leda. Nothing, as it seems to me, can be more awkward than this. The poet says she is worthy to be, what Leda was, the consort of Jove; coming next after Leda in deserving that

Illa sit Inachiis et blandior heroinis,  
 Illa suis verbis cogat amare Jovem.  
 Tu vero quoniam semel es periturus amore,  
 Utere: non alio limine dignus eras.  
 Quæ tibi sit felix, quoniam novus incidit error; 35  
 Et quodecumque voles, una sit ista tibi.

## XIV.

Tu licet abjectus Tiberina molliter unda  
 Lesbia Mentoreo vina bibas opere,  
 Et modo tam celeres mireris currere lintres,  
 Et modo tam tardas funibus ire rates,  
 Et nemus omne satas intendat vertice silvas, 5  
 Urgetur quantis Caucasus arboribus:

honour, Leda's own offspring from Jove being of course excepted, and more winning and agreeable (he does not say *pulchrior*) than all three. It is very probable, as Kuinoel observes, that Propertius here uses the very terms of commendation bestowed by his friend: 'and no wonder, since, as you say &c.'—*partu* is for *partui*, as *manu* for *manui* sup. 11, 12. It is easy to account for the exaggerated praises the poet bestows on the lady of whom Gallus is enamoured. Knowing or suspecting his former partiality for Cynthia (see on El. 5), he is naturally anxious to extol the charms of any one else, in order to divert the fickle mind of his friend from thinking any more of Cynthia. And this seems the very point of vv. 33, 34, where *non alio limine dignus* clearly means 'Cynthia was no match for you in birth.'

31 *Inachiis*, 'Grecian.' Inachus was the first king of Argos. Cf. inf. 15, 22.

34 *Utere*, 'make the most of it.'

Some earlier editions give *urere*.—*semel*, in the preceding verse, is 'for once at all events.'

35 Lachmann, Hertzberg, and Jacob read—'Quæ tibi sit, felix' &c., which seems a perverse punctuation of a simple sentence: 'since you have at length found a worthy mistress, I wish you all happiness in the possession of her.'—*error*, see on *errata* sup. 9, 33.

XIV. This elegant little poem is addressed to Tullus (see on El. 6) at his villa on the bank of the Tiber. The poet prefers his own happiness in the affection of Cynthia to the splendour and luxury of wealth.

2 *Mentoreo opere*. Mentor was celebrated for designing and working cups and bowls in raised or embossed devices (*opus calatum*). See inf. iv. 9, 13. Juven. viii. 104, 'raræ sine Mentore mensæ.' He lived B.C. 400—350.

5 *Et* (licet) *omne nemus* &c. 'Though all the woodland round you



Non tamen ista meo valeant contendere amori;  
 Nescit Amor magnis cedere divitiis.  
 Nam sive optatam mecum trahit illa quietem,  
 Seu facili totum ducit amore diem, 10  
 Tum mihi Pactoli veniunt sub tecta liquores,  
 Et legitur rubris gemma sub æquoribus;  
 Tum mihi cessuros spondent mea gaudia reges;  
 Quæ maneant, dum me fata perire volent.  
 Nam quis divitiis adverso gaudet Amore? 15  
 Nulla mihi tristi præmia sint Venere!  
 Illa potest magnas heroum infringere vires;  
 Illa etiam duris mentibus esse dolor:  
 Illa neque Arabium metuit transcendere limen,  
 Nec timet ostrino, Tulle, subire toro, 20  
 Et miserum toto juvenem versare cubili:  
 Quid relevat variis serica textilibus?  
 Quæ mihi dum placata aderit, non ulla verebor  
 Regna nec Alcinoi munera despicere.

should wave with trees as large as those on Caucasus.'—*nemus* is the Greek *νῆμος*, i. e. a pasture, from *νίμειν*: thence any woodland, and like *ἄλσος*, whence *saltus* is derived, not necessarily covered with trees. (See note on *λεπρὸν ἄλσος*, *Suppl.* 502. The form *Ἄλτις*, I may observe, the sacred grove at Olympia, is intermediate between *ἄλσος* and *saltus*). *silva*, ὄλη, is the timber itself. — *intendat vertice*, 'extendat, ut late conspicuum tollant verticem.'—*Kuinoel*.

7 *Contendere*, 'compete with.'—*nescit cedere*, i. e. non vult superari; feliciorē se prædicat.

11 'The gold-bearing waters of Pactolus seem to bring their wealth to my house.'

12 *Gemma*. Perhaps the *concha Erycina*, *inf.* iv. 13, 6, pearls or mother-of-pearl. Hertzberg however

well observes that the poet may mean jewels from the East, which the Romans fancied were washed up by the sea, and which even Gray has ventured to say that 'the dark unfathomed caves of ocean bear.'—*rubra æquora* means the Erythrean sea, or Indian ocean. So iii. 7, 17. 'Semper in Oceanum mittit me querere gemmas.' Martial (v. ep. 37.) speaks of 'lapilli Erythraei.' Cf. Tibull. ii. 2. 15.  
 13 *Spondent* &c. 'assure me that kings themselves are less happy than I.'

15 'For who can take pleasure in riches, if unfortunate in his love?' *Nulla præmia*, i. e. nullæ opes.

19 'No amount of wealth secures the possessor against the assaults of love.' *Arabium limen*, made of a kind of precious onyx. The commentators refer to Pliny, *N.H.* xxxvi. 12.

## XV.

Sæpe ego multa tuæ levitatis dura timebam,  
 Hac tamen excepta, Cynthia, perfidia.  
 Aspice me quanto rapiat Fortuna periclo:  
 Tu tamen in nostro lenta timore venis;  
 Et potes hesternos manibus componere crines, 5  
 Et longa faciem quærere desidia,  
 Nec minus Eois pectus variare lapillis,  
 Ut formosa novo quæ parat ire viro.  
 At non sic Ithaci digressu mota Calypso  
 Desertis olim fleverat æquoribus: 10  
 Multos illa dies incomptis mœsta capillis  
 Sederat, injusto multa locuta salo;  
 Et, quamvis numquam posthac visura, dolebat  
 Illa tamen longæ conscia lætitiæ.  
 Alphisibœa suos ulta est pro conjuge fratres, 15  
 Sanguinis et cari vincula rupit Amor.

XV. Addressed to Cynthia, to upbraid her for indifference when the poet was on the eve of a voyage, probably that spoken of in El. 17.

1 *Multa dura*. Cf. inf. 18, 13, 'multa aspera.' The MS. Groning. has *jura*.

5 *Hesternos*. A beautiful expression, for 'quod ita mansit, ut heri erat.' *Hertz.*, who quotes, after Brouckhusius, Ovid, *A.A.* iii. 154. 'Et neglecta decot multas coma: sæpe jacere hesternam credas; illa repexa modo est.'—An equally elegant term is *faciem quærere*, 'to adorn your person.' *Desidia* is here used literally, 'sitting at the toilet.'

7 *Variare*, 'do smaragdi atque electri vicibus intelligo in monili conjunctorum.'—*Jacob*. The word is properly used (both actively and in a neuter sense) rather of *changing*

*tints* (e. g., of ripening grapes, the hues of the clouds, sea, and foliage,) than in the meaning either of *αἰδᾶλλειν*, 'to diversify with alternate stripes,' or *ποικᾶλλειν*, 'to bespangle.'

9 'It was not after this fashion that Calypso bewailed the departure of Ulysses.' *Od.* vii. 244, &c. See iii. 12, 13.

12 *Injusto*, i. e. sibi, 'cruel, inflicting a wrong on her,' by favouring the departure of Ulysses.

13—14 'Though about to lose him for ever, (and so having less concern in his safety than Cynthia has in mine) she wept from the recollection of past happiness.' He means to say that Cynthia ought to do the same if only from remembering the past, even though she had lost her regard for him henceforth.

15—16 These verses ought pro-

Nec sic Æsoniden rapientibus anxia ventis

Hypsipyle vacuo constitit in thalamo:

Hypsipyle nullos post illos sensit amores,

Ut semel Hæmonio tabuit hospitio.

20

Conjugis Evadne miseros elata per ignes

Occidit, Argivæ fama pudicitiae.

Quarum nulla tuos potuit convertere mores,

Tu quoque uti fieres nobilis historia.

Desine jam revocare tuis perjuria verbis,

25

Cynthia, et oblitos parce movere deos:

Audax, ah nimium nostro dolitura periclo,

Si quid forte tibi durius inciderit!

bably to be placed after v. 20, or v. 22, as the commentators have perceived. For it is clear that *nec sic* in v. 17 should follow the example introduced by *at non sic* v. 9. Alpheisibœa had married Alcmaeon, son of Eriphyle and Amphiararaus, who afterwards took Callirhoe for a second wife. The brothers of Alpheisibœa killed Alcmaeon for his perfidy, and were themselves put to death by her to avenge her faithless husband. See Ovid. *Met.* ix. 406. The story is somewhat differently told by Apollodorus iii. 7, 5.

17—20 Hypsipyle, queen of Lemnos, was enamoured of Jason. The legend is well known from Ovid's Epistle 'Hypsipyle Jasoni,' (*Heroid.* vi.) Apollodorus. i. 9, 17, οὗτοι ναυαρχοῦντος Ἰάσονος ἀναχθέντες προσίσχουσιν Ἀθήνῃ. Ἐντυχὲ δὲ ἡ Ἀθήνη ἀνδρῶν τότε οὖσα ἱερῆμος, βασιλευμένη δὲ ἐπὶ Ὑψιπύλῃ τῆς Θάως. — Ὑψιπύλῃ δὲ Ἰάσονι συνγενέσθαι, καὶ γεννῆ παῖδας Εὐθρον καὶ Νεβροφόνον.

21 Evadne, the wife of Capaneus, who was killed by lightning in the siege of Thebes, threw herself on the burning pile of her husband. Apollod. iii. 7, 1. τῆς δὲ Καπανέως καιομένης

πυρᾶς, Εὐάδῃ ἡ Καπανέως μὲν γυνὴ θυγάτηρ δὲ Ἴφιους, ἑαυτὴν βαλοῦσα συνεκατέλετο. See Eurip. *Suppl.* ad fin. *Elata per ignes*, i. e. mortem sibi consciscens inter ignes. See on iv. 13, 24, v. 4, 20. Hertzberg suspects that *elata* here means *insaniens*, ἐμβακχυσμένη. *Argivæ* is here put for *Grecian*, as sup. 13, 31; iii. 17, 43. Argos anciently comprised the greater part of Greece north of the Peloponnesus. See *Æsch. Suppl.* 250, and the note. Perhaps *Argos* is only the Pelasgic word ἀργός, 'the arable country.'

23 'Not one of whom could induce you to follow her example, and render yourself illustrious in history.'

25 'Make no more vain professions of fidelity, and cease to provoke the gods who have forgiven the past.'—*oblitos*, because the gods were supposed to take little heed of broken lovers vows. 'Jupiter ex alto perjuriam ridet amantum,' Ovid, *A.A.* i. 638. See iii. 7, 47.

27 *Audax*, i. e. in tempting the gods.—*dolitura*, &c., 'dolebis laboribus nostris, si morbo forte aut alio malo tentabere; hoc enim tua in me injuria meritam senties.'—*Lachmann*. 'Si perfidiam tuam dii, quos

Nulla prius vasto labentur flumina ponto,  
 Annus et inversas duxerit ante vias, 30  
 Quam tua sub nostro mutetur pectore cura;  
 Sis quodcumque voles, non aliena tamen;  
 Quam mihi nã viles isti videantur ocelli,  
 Per quos sæpe mihi credita perfidia est!  
 Hos tu jurabas, si quid mentita fuisses, 35  
 Ut tibi suppositis exciderent manibus.  
 Et contra magnum potes hos attollere Solem?  
 Nec tremis admissæ conscia nequitiae?  
 Quis te cogebat multos pallere colores,  
 Et fletum invitis ducere luminibus? 40  
 Quis ego nunc pereo, similes moniturus amantes:  
 O nullis tutum credere blanditiis!

tu nimium audax irritas, punient, dolitura recordaberis mei periculi, desidie perfidieque tue.'—*Kuinoel*.—*doleo* sometimes governs the ablative, as *Virg. Æn. i.*, 669, 'nostro doluisti sæpe dolore.'—*nostro periculo* simply means the danger before alluded to in v. 3; and the poet says that Cynthia, now so coldly indifferent to it, will be sorry for it when she herself shall be in trouble, because she will reproach herself then for her heartlessness: her sympathy will be too late, and only given when she feels the want of it herself.

29 The MSS. agree in *multa*. *Kuinoel*, *Barth*, and *Lachmann* adopt the unsatisfactory emendation of *Muretus*, *muta*. It is all but absurd to say, 'sooner shall rivers flow noiselessly to the sea, than,' &c., because that is what half the rivers in the world do already. *Barth's* brief note is amusing: 'De adverbis hujusmodi nihil attinet dicere.' There can be hardly a doubt that *nulla* is right,

the reading of *Passerat*, professedly from a 'vetus codex.' The meaning is, 'sooner shall *no* rivers flow,' *i. e.* as we should rather say, 'rivers shall cease to flow.'

33 The MSS. have *ne*, which *Pucci* in the ed. 1481, corrected to *nã*, *i. e.* *vai*. The particle is somewhat out of place, as it properly refers to the assertion in v. 29. *Lachmann* gives *Nam mihi ne*, &c. *Barth* and *Kuinoel* *Quamve mihi*, which is perhaps right.

35 *Jurabas*—*ut*, *i. e.* *cum jurejurando optare te dicebas*.

39 'You cannot say that I forced you to weep, and that therefore your tears were insincere.'—*multos colores* refers to the sudden change from blushing to paleness, usual in strong excitement. This expression has been cavilled at by *Markland* as 'mire dictum.' There is severe truth in the rejoinder of *Hertzberg*: 'Non deesse scio, qui non licere poetæ credant, quod alius antea non dixerit.' See note on v. 7, 82.

## XVI.

Quæ fueram magnis olim patefacta triumphis,  
 Janua Tarpeïæ nota pudicitiaë,  
 Cujus inaurati celebrarunt limina currus,  
 Captorum lacrymis humida supplicibus,  
 Nunc ego nocturnis potorum saucia rixis, 5  
 Pulsata indignis sæpe queror manibus;  
 Et mihi non desunt turpes pendere corollæ  
 Semper, et exclusi signa jacere faces.

XVI. The *persona loquens* in this elegant poem is the door of a house, traditionally said to have been that of the Vestal Tarpeia (see v. 4) but now occupied by a female of no reputation. That *janua* cannot mean the triumphal gateway (*porta*) into the Capitol is evident, as the Commentators have observed, from the fact that the former term is confined to the door of a private house. It is not improbable that *indirectly*, *i. e.* by mentioning a different house, the poet may allude to Cynthia's obduracy.

1 'Patefactam januam triumphis interpretor, ut dominum læta familia exciperet a clientibus domum deductum, simul vero titulos spoliaque recepta, quibus atrium et vestibula ornaret.'—*Hertzberg*.

2 'The chastity of Tarpeia' is here put by a well-known figure for 'the chaste Tarpeia.' Whether this was the Vestal Virgin, whose broken vows and love for Titus Tatius, so beautifully described in the fifth book, scarcely entitle her to the fame of pudicitia; or whether some other possessor of the Tarpeia gens is here meant, as Hertzberg supposes, is a question which it would be vain to discuss.

3—4 The triumphal car was depo-

sited in the vestibule of the house, which is here alluded to under the word *limina*. 'Stantes in curribus Æmilianos,' *Juven. Sat. viii.* 3, and *vii.* 125, 'alti Quadrijuges in vestibulo.' The word however retains its proper sense in the short verse, which Hertzberg well explains: 'Captivi supplices non reges sunt catenati, sed qui ex præda imperatori vel sorte evenerant, vel sub corona empti erant. Hi igitur ante limen prostrati sedem novi domini suæque servitutis inter lacrymas adorabant.'

7 *Non desunt pendere*. Among many instances of this construction collected by the commentators the most appropriate is from Tacitus, *Hist. iv.* 11, 'nec deerat ipse, stipatus armatis,—vim principis amplecti, nomen remittere.' The custom of hanging on the doors of their mistresses the chaplets taken from the heads of the serenaders, is well illustrated by the fine verses of Lucretius, *iv.* 1171. 'At lacrymans exclusus amator limina sæpe Floribus et scrtis operit, postesque superbos Ungit amaracino, et foribus miser oscula figit.'—*turpes*, 'disreputable.'—*faces*, the torches which had lighted the revelers, and which were tossed away before the house when burnt out, or when morning dawned.

Nec possum infamis dominæ defendere noctes  
 Nobilis obscenis tradita carminibus;— 10  
 Nec tamen illa suæ revocatur parcere famæ,  
 Turpior et secli vivere luxuria.  
 Has inter gravibus cogor deflere querelis,  
 Supplicis a longis tristior excubiis.  
 Ille meos numquam patitur requiescere postes, 15  
 Arguta referens carmina blanditia:  
 'Janua, vel domina penitus crudelior ipsa,  
 Quid mihi tam duris clausa taces foribus?  
 Cur numquam reserata meos admittis amores,  
 Nescia furtivas reddere mota preces? 20  
 Nullane finis erit nostro concessa dolori?  
 Tristis et in tepido limine somnus erit?  
 Me mediæ noctes, me sidera prona jacentem,

9 'Non possum a domina mea infames noctes avertere, propulsare, nam ipsa famæ suæ non parcat. Virg. *Ecl.* vii. 47. *Solstitium pecori defendite.* Hor. *Od.* i. 17, 3.—Kuinoel.

10 *Tradita carminibus.* 'made the subject of song.' The revellers, anxious for admittance, addressed the door itself, as v. 17: 'Janua, vel domina penitus crudelior ipsa.'—*nobilis* either means, as Kuinoel thinks, 'notorious,' in a bad sense; or *quondam nobilis* is opposed to *nunc tradita*, &c.

12 *Vivere* &c. 'from living worse than the debauchery of the day,' i.e. from even surpassing it in profligacy. The infinitive here takes a prohibitive sense (τοῦ μὴ ζῆν) which the former *parcere* (ὥστε φειδεσθαι) does not require. *Revocatur* is easily susceptible of this double sense, viz., to be recalled to one act and from another.

13 *Has inter*, i.e. *has noctes*, v. 9.—*deflere* seems here used for *flere*.

—*tristior* &c., 'made more sad by the long-continued appeals of the suppliant for admission.' Kuinoel reads with Brouekhus. *ah longas excubias*, which Hertzberg approves. This certainly has the advantage of supplying an accusative case to *deflere*. So Ovid, 'Deflet Threiciam Daulias ales Ityn.' Many conjectures have been proposed on this obscure passage: *Hæc inter, hæc igitur, hæc mihi ter gravibus*, &c. I will add one more: *Interea gravibus*. For, *interea* being corruptly written *inter*, it was most natural, indeed, inevitable, to prefix the monosyllable *hæc*.—For a *longis* Hertzberg gives *ah! longis* &c., and explains it 'more sorrowful than even the suppliant lying outside,' i.e. supplice excubante.

20 'Nescia moveri et preces meas, quas clam et furtim facio, ad dominam perferre.'—Kuinoel.

23 'The very stars and the cold morning air feel for me as I lie; you alone, O door, have no compassion.'

Frigidaque Eoo me dolet aura gelu.  
 Tu sola humanos numquam miserata labores, 25  
 Respondes tacitis mutua cardinibus.  
 O utinam trajecta cava mea vocula rima  
 Percussas dominæ vertat in auriculas!  
 Sit licet et saxo patientior illa Sicano,  
 Sit licet et ferro durior et chalybe: 30  
 Non tamen illa suos poterit compescere ocellos,  
 Surget et invitis spiritus in lacrymis.  
 Nunc jacet alterius felici nixa lacerto;  
 At mea nocturno verba cadunt Zephyro.  
 Sed tu sola mei, tu maxima causa doloris, 35  
 Victa meis numquam, janua, muneribus.  
 Te non ulla meæ læsit petulantia linguæ,  
 Quæ solet irato dicere turba joco,  
 Ut me tam longa raucum patiare querela  
 Sollicitas trivio pervigilare moras. 40  
 At tibi sæpe novo deduxi carmina versu,  
 Osculaque impressis nixa dedi gradibus.

This is hyperbolic, but not absurd; nor does there seem good reason for the doubts and difficulties which have been raised about the passage.

26 *Respondes mutua tacitis* &c. 'answer me only by silence;' a sort of oxymoron. Kuinoel compares *mutua flere*, sup. 5, 30, as a similar construction.

29 'More enduring than Sicilian rock,' i. e. than *Ætna*; if once she hears my voice, however hardhearted she may be, she will be melted into tears.

36 *Muneribus*, i. e. *osculis*, *corollis*, *unguento*, &c. See on v. 7, and inf. 41—4.

38 The MSS. give 'quæ solet irato dicere tota loco,' which is obviously

corrupt.—*turba* is the conjecture of Pucci in the ed. Rheg. Many corrections have been proposed, of which the best perhaps is that adopted by Kuinoel, 'quæ solet ingrato dicere turba joco.' I have followed Hertzberg in admitting the two last words into the text.—*ingrato* and *irato* are similarly confused, El. 6, 10, but the latter epithet is consistent with *petulantia*.—*quæ* is here the same as *qualia*.

41 *Deduxi*, 'spun.' See v. 1, 72.

42 *Oscula nixa*, &c., for *ego nixa gradibus*, &c. The hypallage is a bold one; but the usage is frequent in Propertius. So *ebria vestigia* sup. 3, 9. This passage shows that the Roman houses had door-steps before them as in our own times.

Ante tuos quotiens verti me, perfida, postes,

Debitaque occultis vota tuli manibus!

Hæc ille, et si quæ miseri novistis amantes,

45

Et matutinis obstrepit alitibus.

Sic ego nunc dominæ vitiis et semper amantis

Fletibus æterna differor invidia.

## XVII.

Et merito, quoniam potui fugisse puellam,

Nunc ego desertas alloquor alcyonas.

Nec mihi Cassiope solito visura carinam est,

44 *Debita vota*, i. e. corollas, &c. See on v. 36. The expression is a brief one for 'dona ex voto debita.' From the addition of *occultis manibus* it would seem that *verti me ante postes* implies his turning round to face the street while he *secretly* affixed offerings to the door behind him. Or is *vertere* in this place ἐπιστραφῆσθαι?

46 *Obstrepat*, 'out-bawls the morning cock.' The lover continues his doleful strain till the cock crows, and he raises his voice that it may be heard above it. Kuinoel well quotes Theocr. vii. 123.

47 *Semper—differor* must be connected, as Hertzberg observes. See sup. on 4, 22. The sense is, 'what with the frailties of the mistress within and the complaints of the lover without, the poor door is condemned to a perpetual infamy.'

XVII. It is by no means improbable that this fine and touching elegy was written, as it professes to be, on board ship in the course of the voyage alluded to in El. xv. At all events the poet pictures to himself the dangers and incidents of a storm, that he may

excite the sympathy of Cynthia by describing them.

1 *Et merito*. *Et*, like *ergo*, used to introduce the subject at once, has a peculiar pathos. 'Here I am then and it serves me right' is the idea to be conveyed. — *potui*, ἔτλην. Compare iii. 5, 14.

2 *Desertas*, i. e. solitarias. As the Halcyon was considered the 'bird of calm,' (Theocr. vii. 57. 'Ἀλκυόνες στορεῦντι τὰ κύματα), *alloquor* here implies perhaps an appeal to the birds to appear. The singular mistake of the Greeks, seldom correctly observant of facts of natural history, that certain sea-fowl floating buoyantly on the waves were actually sitting in their nests, cannot have escaped the attention of the thoughtful. According to Aristotle, *Hist. An.* viii. 3, there were two species of Halcyon, one of which was vocal, the other ἄφωνος. In lib. ix. 14, he gives a minute description of what appears to be the Kingfisher. It is clear that the sea bird must not be confounded with this.

3 Cassiope, wife of Cepheus, was changed, like Ariadne and Callisto, into a star, which seems to have been



Omniaque ingrato litore vota cadunt.  
 Quin etiam absenti prosunt tibi, Cynthia, venti: 5  
 Aspice, quam sævas increpat aura minas.  
 Nullane placatæ veniet Fortuna procellæ?  
 Hæccine parva meum funus arena teget?  
 Tu tamen in melius sævas converte querelas;  
 Sat tibi sit pœnæ nox et iniqua vada. 10  
 An poteris siccis mea fata opponere ocellis,  
 Ossaque nulla tuo nostra tenere sinu?

regarded by sailors as the harbinger of a calm. The chief difficulty of this verse lies in *solito*, of which no other example can be adduced in this adverbial sense: for Kuinoel's reference to Ovid *Fast.* v. 547, where *solito citius* occurs, is not to the point. Perhaps we should read *solito visura carinam est omine, et* &c.—*ingrato litore*, that is, thankless, *surdo*: regardless of the vows to build temples, offer sacrifices, &c. Hertzberg and Jacob understand Cassiope of a maritime town so called (Κασσωπὴ in Strab. vii. 7). The latter says: 'Solebant in Græciam a Brundisio navigantes Cassiopeis portum in montibus Acroce-rauniis situm ex more omnes petere.' The Venice edition 1500 gives *solitam*. Hertzberg reads with Wyttenbach *solidam*, in the sense of 'Cassiope will not see my bark arrive safe.'

5 'The very winds, being adverse to me, take your side,' *i.e.* are as cruel as you. On the indicative *increpat* see sup. on 2, 9. The similarity of sound in *absenti* and *venti* is remarkable as being an apparent oversight in the best poets (so *Tyr-rhena arena* sup. 8, 11.) but a favourite and studied usage with the ecclesiastical poets of the middle and later latinity, from whom the modern poets undoubtedly have derived their practice of rhyming. An example may be

quoted from the ancient prose in the service for Easter Sunday: 'Die nobis Maria, quid vidisti in via? Sepulchrum Christi viventis, et gloriam vidi resurgentis,' &c. Lachmann has collected many curious instances from our poet and others. Compare also ii. 3. 27, 'Non, non humani partus sunt talia dona: Ista decem menses non peperere bona.'

7 *Fortuna*, like the Τύχη Σωτήρ of the Greeks, (see on *Agam.* 647,) was worshipped as a goddess *potens maris*. Hor. *Od.* i. 35, 6, where she is called *Domina æquoris*.—*meum funus, i.e.* meum corpus; but involving the notion of the exequiæ paid to it.

9 'Sensus: desine imprecari, et vota potius pro salute mea facias.'—*Kuinoel*.

11 The good MSS. vary between *opponere* and *reponere*. The former is the reading of Jacob and Hertzberg, the latter of Kuinoel, Barth, and Lachmann. I follow the more recent editors, who explain *opponere ocellis* &c., 'to present my fate to your (mind with tearless) eye,' *i.e.* to think of it without distress.

12 As a token of especial affection, the urn containing the ashes of a deceased relative was carried in the folds of the toga, *sinus*, clasped to the breast. Kuinoel quotes Tibullus, i. 3, 5, 'non hic mihi mater, quæ legat

Ah pereat, quicumque rates et vela paravit  
 Primus et invito gurgite fecit iter.  
 Nonne fuit levius dominæ pervincere mores, 15  
 Quamvis dura, tamen rara puella fuit—  
 Quam sic ignotis circumdata litora silvis  
 Cernere et optatos quærere Tyndaridas?  
 Illic siqua meum sepelissent fata dolorem,  
 Ultimus et posito staret amore lapis, 20  
 Illa meo caros donasset funere crines,  
 Molliter et tenera poneret ossa rosa:  
 Illa meum extremo clamasset pulvere nomen,  
 Ut mihi non ullo pondere terra foret.  
 At vos æquoreæ formosa Doride natæ, 25  
 Candida felici solvite vela choro:  
 Si quando vestras labens Amor attigit undas,  
 Mansuetis socio parcite litoribus.

in moestos ossa perusta sinns.' Compare also Tacit. *Ann.* ii. 75. 'At Agrippina—ascendit classem cum cineribus Germanici et liberis, miserantibus cunctis quod femina nobilitate princeps—tunc feralis reliquias sinn ferret.'

15 *Levius*, the reading of Hertzberg with Kuinoel and Lachmann, has the authority of the Naples MS. Jacob has edited *melius* from the ed. Rheg. and MS. Groning.

17 'Than thus to be gazing at the unknown forests which line the shore, and to wonder where I am.'—*Tyndaridas*: see Hor. *Od.* i. 3, 2, and on Æsch. *Agam.* 647, where the true explanation of this much wished-for apparition in a storm at sea is attempted. It is now known in the Mediterranean as St. Elmo's fire. See Mrs. Somerville's *Physical Geography*, vol. ii. p. 80, ed. 2.

19 *Illic*, i. e. at home. *Sepelissent* implies the action done once for all and completed at the time; *staret*,

the continued duration of the monument. But this distinction does not apply to *donasset* and *poneret* in the next distich.—*caros crines*, i. e. sibi; highly-prized, and therefore given only under the impulse of a deep affection. See Becker, Gallus, p. 518-20.

22 'She would lay my bones in the tomb softly on strewed rose-leaves.' The ablatives both here and in the next verse (*pulvere*), as indeed above in v. 21, have a locative sense, and furnish remarkable examples of the usage. Compare v. 8, 10, 'creditor ore manus.'

25 Doris was wife of Nereus, and mother of the Nereids. 'unfurl the white sails with your propitious band;' i. e. by appearing on the surface, and portending calm weather, induce the sailors to spread before the breeze the sails which have been reefed in the gale.

27 There is exquisite feeling and taste in this appeal to the chaste Ne-

## XVIII.

Hæc certe deserta loca et taciturna querenti,  
 Et vacuum Zephyri possidet aura nemus.  
 Hic licet occultos proferre impune dolores,  
 Si modo sola queant saxa tenere fidem.  
 Unde tuos primum repetam, mea Cynthia, fastus? 5  
 Quod mihi das flendi, Cynthia, principium?  
 Qui modo felices inter numerabar amantes,  
 Nunc in amore tuo cogor habere notam.  
 Quid tantum merui? quæ te mihi crimina mutant?  
 An nova tristitiæ causa puella tuæ? 10  
 Sic mihi te referas levis, ut non altera nostro  
 Limine formosos intulit ulla pedes.  
 Quamvis multa tibi dolor hic meus aspera debet,  
 Non ita sæva tamen venerit ira mea,

reid nymphs: 'if ever love has entered your cool watery realms, you can pity a lover, and will spare a fellow slave by directing him to a sheltered shore.'—*litoribus*, as Hertzberg remarks, is the ablative 'quo simul modus et ratio significatur.'

XVIII. This elegy, as well as the last, is among the happiest efforts of our poet's genius. It exhibits an intensity of feeling by which Cynthia, unless more obdurate than the oaks it was addressed to, must have been moved. It is simply a soliloquy on Cynthia's cruelty, uttered to the winds and the birds in the depth of a forest. Kuinoel, who with all his faults has more heart than most of his critical co-editors, calls it 'elegantissimum carmen, et ad amice animum permovendum aptissimum. Tenerrimum,' (he adds), 'amoris sensum exprimit, et elocutionis suavitate ac simplicitate mirifice sese commendat.'

1 *Taciturna*. This idea is more fully expressed in v. 4.

5 This verse is perhaps after Theocritus, ii. 64, *νῦν δὲ μοῦν ἐοῖρα πόνθῳ τὸν ἔρωτα δακνῶν; ἐκ τίνος ἀρξέμεται;*

8 *Habere notam*, 'to be degraded.' Allusion is made to the Censor's mark of infamy, attached to the names of those *qui senatu movebantur*.

9 The MSS. have *carmina*, which can only be interpreted of magic verses. The editors, with some later copies, agree in reading *crimina*, Jacob excepted. Kuinoel however seems wrong in explaining *crimina a me commissa*. The word is rather used in its strict sense, 'accusations,' i. e. slanders of enemies.

11 *Sic—ut*, 'so surely—as &c.' This use of *sic* in protestations is too well known to require illustration.—*levis* is the vocative.

13—16 'Though I have suffered much from you, yet I never will so resent it as to deserve your continual

Ut tibi sim merito semper furor, et tua flendo 15  
 Lumina dejectis turpia sint lacrymis.  
 An quia parva damus mutato signa colore,  
 Et non ulla meo clamat in ore fides?  
 Vos eritis testes, si quos habet arbor amores,  
 Fagus et Arcadio pinus amica deo. 20  
 Ah quotiens teneras resonant mea verba sub umbras,  
 Scribitur et vestris CYNTHIA corticibus!  
 An tua quod peperit nobis injuria curas,  
 Quæ solum tacitis cognita sunt foribus?  
 Omnia consuevi timidus perferre superbæ 25  
 Jussa, neque arguto facta dolore queri.  
 Pro quo, divini Fontes, et frigida rupes  
 Et datur inculto tramite dura quies,

indignation by loving another.'—*furor*, *μῆνιμα*, the object of wrath.

17 Kuinoel reads *calore*, which has equal MS. authority. And certainly there is a naturalness and simplicity in this which can hardly be said to characterise *calore*. Compare sup. 1, 22, 'et facite illa meo palliat ore magis,' and 6, 6, 'mutatoque graves sæpe colore preces.' This latter verse did not occur to Hertzberg, when he raised the objection on the present passage, that *mutato colore* would only properly be used as 'primum nascentis amoris signum.' Though this might have been urged as the very point in its favour; for the poet asks, 'do you expect me continually to be changing colour, and do you think that, if I do not do so, my affection is mere pretence?' The other reading, *calore*, is explained by Hertzberg, not very successfully, as 'quod tam parva signa caloris det, unde mutatum eum necessario colligatur.' Nevertheless, Barth, Lachmann, and Jacob adopt *calore*.

20 The loves of Pan and Pitys are here meant. The legend, however is only recorded by a few of the less known authors, references to which are supplied by the commentators.

21 Both Lachmann and Hertzberg have a page of notes on the precise meaning of *teneras umbras*. What can be more appropriate than *tenera* to the delicate foliage which forms the shade in a wood?

23 *Ah, tua quot nobis &c.*—Kuinoel. But Barth explains the vulgate rightly: 'or is the reason of your estrangement the consciousness of having wronged me? Of that I have never complained except to the doors.'

24 *Cognita foribus*. See sup. 16, 17, seq.

26 *Ficta* Kuinoel after Perreius; a conjecture not worth refuting.—*facta* is 'your treatment of me,' opposed to *jussa* as *ἔργον* is to *λόγος*.

27 *Divini* is the reading of all the MSS., nor is there much reason in

Et quodcumque meæ possunt narrare querelæ,  
 Cogor ad argutas dicere solus aves. 30  
 Sed qualiscumque es, resonent mihi CYNTHIA silvæ,  
 Nec deserta tuo nomine saxa vacent.

## XIX.

Non ego nunc tristes vereor, mea Cynthia, Manes,  
 Nec moror extremo debita fata rogo;  
 Sed ne forte tuo careat mihi funus amore,  
 Hic timor est ipsis durior exequiis.  
 Non adeo leviter nostris Puer hæsit ocellis, 5  
 Ut meus oblito pulvis amore vacet.  
 Illic Phylacides jocundæ conjugis heros

the objections which have been raised against it. Since a divinity was believed to reside in every tree and fountain, it was natural to call them *divine*. The passage in Theocr. viii. 33; ἄγχα καὶ ποταμοὶ, θεῖον γένος, is very much to the purpose.

30 *Argutas*, vocales. Any *distinct* and especially *piercing* sound is so called, as in Virgil *argutum pecten* (κερκίς, i.e. κρεκίς from κρέκω to creak), *arguta hirundo*, *arguta serra* &c. See above v. 26. *arguto dolore*, and on El. 6, 7.

32 *Nec saxa vacent*, i.e. may the echo respond.

XIX. That this elegy was not written, as might be conjectured from the commencement of it, in a time of sickness or danger, appears from the concluding distich. It is full of deep feeling and tenderness to Cynthia, assuring her of his love even in the nether world.

2 *Nec moror*, 'nor do I care for.'—'*fata pro cadavere, mortuo*,' says

Kuinoel; but the expression, though not without a parallel, seems merely a periphrasis for *fatum rogi*.

5 *Hæsit*. The metaphor, according to Hertzberg, who quotes from the Greek Anthology to prove it, is taken from *auspium* by birdlime. This is perhaps correct, and the image is worth attention. The lover goes about with his eyes smeared to catch Cupid as he flies, and so is unable to shake him off again. A less attentive consideration of the passage might suggest the simple notion of a bird lighting (ἐπιζάνοντος) and remaining on its perch.—*oblito* is here used in a passive sense. See on El. 2, 5.

7 *Phylacides*. Protesilaus, Ἰφίκλου υἱὸς πολυμήλου Φυλακίδας, (Hom. Il. B., 698,) who was so attached to his wife Laodamia that he obtained leave from the gods below to return to his former abode (*antiqua domus*) for a single day. See Ovid *Her.* xiii.—*illio cæcis locis*, 'there in the gloomy realms of the dead:' a pleonasm com-

Non potuit cæcis immemor esse locis;  
 Sed cupidus falsis attingere gaudia palmis  
 Thessalis antiquam venerat umbra domum. 10  
 Illic, quicquid ero, semper tua dicar imago:  
 Trajicit et fati litora magnus Amor.  
 Illic formosæ veniant chorus heroinæ,  
 Quas dedit Argivis Dardana præda viris:  
 Quarum nulla tua fuerit mihi, Cynthia, forma 15  
 Grator; et Tellus hoc ita justa sinat.  
 Quamvis te longæ remorentur fata senectæ,  
 Cara tamen lacrimis ossa futura meis:

mon in Greek, as αὐτοῦ ἐν Τροίῃ, ἐπ' Ἰλίου αὐτοῦ etc. in Homer. So iii. 1, 22. 'hic—ante pedes.'

9 *Falsis palmis*, 'utpote umbra,' Kuinoel; who makes *cupidus* refer to *umbra* by a well-known Greek idiom, βίη Ἡρακλῆϊ δὲ etc. But Hertzberg says, '*cupidus* ad *Phylacides* referendum, umbra Thessalis vero non subjectum est, sed prædicato additum.' I think he is right. *Thessalis* is the correction of Pucci for *Thessalus*.

11 This passage recalls to mind the fine parallel in Eur. *Alcest.* 363, ἀλλ' οὖν ἐκείσε προσδῶκα μ' ὅταν θάνω, καὶ δῶμ' ἱστοίμαζ' ὥς συνοικήσουσά μοι. K. compares inf. iii. 6, 36. 'hujus ero vivus, mortuus hujus ero.'—*magnus amor* (emphatic), i. e. extraordinary attachments continue even in the other world.

13 'Neque formosissimæ heroinæ ibi animum meum mutabunt, nulla earum mihi jucundior te ipsa formosa erit. Intelliguntur Cassandra, Andromache, Helena, aliæ feminæ Trojanæ, quæ in prædæ divisione Græcis victoribus contigerant.'—Kuinoel.

16 *Ita justa*, 'in eo justa, si id, quod jure fit, tribuit atque concedit.' Ast, quoted by Hertzberg. Kuinoel fol-

lows Burmann in the portentous alteration, 'et Venus hoc si dea justa sinat.'

17—20 There is some obscurity in these verses, which have been recklessly altered and perverted by the earlier editors. Following the best MSS. with Jacob and Hertzberg, we may thus paraphrase: 'However long you, Cynthia, may survive me, your death will ever be looked for to console my grief in Hades. I trust therefore that you will entertain and shew the same sentiments of regard for me, while yet you remain on earth after I am burnt on the pyre, which I shall feel for you in the shades. If assured of this, death will not be bitter to me wherever I may meet it.' Lachmann (on iii. 13, 44) interprets this verse: 'mortem amaram nullius sibi momenti et nequaquam gravem fore dicit, si puellam sibi fidelem sciat.' *Nullo loco amara*, 'in no respect bitter,' is a plausible translation; but it is not very easy to defend it by the phrase *nullo loco numerare* (Cic. *de Fin.* ii. 28, 90, quoted by Lachmann,) which seems to be a version of the Greek οὐδαμοῦ ριθῆσθαι. Hertzberg is more successful: 'Ubique moriar, mors non amara mihi erit.' *Quamvis*, in v.

Quæ tu viva mea possis sentire favilla!

Tum mihi non ullo mors sit amara loco. 20

Quam vereor, ne te contempto, Cynthia, busto,

Abstrahat heu! nostro pulvere iniquus Amor,

Cogat et invitam lacrimas siccare cadentes!

Flectitur assiduis certa puella minis.

Quare, dum licet, inter nos lætemur amantes: 25

Non satis est ullo tempore longus amor.

## XX.

Hoc pro continuo te, Galle, monemus amore,

Id tibi ne vacuo defluat ex animo:

Sæpe imprudenti fortuna occurrit amanti.

Crudelis Minyis dixerit Ascanius.

17, certainly governs *remorentur*, because *tamen* in the next verse depends directly on such a sense. It is strange that Hertzberg should make *remorentur* an optative, like *possis*, for no other reason than that a prose writer would more accurately have written *remoratura sint*.—*Ossa*, i. e. *umbra tua*; but the allusion evidently is to a survivor on earth clasping the bones of a deceased relative and bedewing them with tears; which action is poetically transferred to the part of him who has previously deceased, and is expecting his partner in Hades. See on iii. 4, 39.

22 *Heu!* is the reading of Hertzberg for *e*, which he shews to be a common compendium with transcribers for the former interjection. The other editors have *a*, with the ed. Rheg.—*busto* is, of course, for *meo busto*.

23 The words *cogat* and *invitam* are used in reference to *minis*, threats being the last resource adopted in overcoming the fidelity of a woman. So Ovid, *Fast.* ii. 806, 'nec prece, nec

pretio, nec movet ille minis.' There is no need, therefore, with Markland and Kuinoel to understand *promissis* as implied in *minis*.

XX. Addressed to Gallus (supra El. v.), with the advice that he should take good care of a youth on whom he had bestowed his regards, called, probably by Gallus himself, *Hylas*.—The poem is a very elegant one, though not one of the easiest. 'Judice Broukhusio,' says Barth, 'non extat in toto Latio vexatior.'

3 'Fortune often proves adverse to a lover when least expecting it.'

4 *Dixerit* is the reading of the Naples MS. The rest have *dixerat*. The former is clearly right: it represents the Greek optative with *äv*, but has no precise English equivalent.—*crudelis Minyis*; the river Ascanius, in Bithynia, is called *pityless* to the Argonauts, because it occasioned the loss of Hercules: see Theocr. *Id.* xiii. The sense of the whole passage is well given by Hertzberg: 'imprudenti

Est tibi non infra speciem, non nomine dispar 5  
 Thiodamanteo proximus ardor Hylæ:  
 Hunc tu, sive leges umbrosæ flumina silvæ,  
 Sive Aniena tuos tinxerit unda pedes,  
 Sive Gigantea spatiabere litoris ora,  
 Sive ubicumque vago fluminis hospitio, 10  
 Nympharum semper cupidis defende rapinis,—  
 Non minor Ausoniis est amor Adryasin.

amanti fortunam nocere Ascanius, crudelis olim Minyis, docuerit vel doceat.—*imprudens* (improvidens) is for *incautus*; cf. Virg. *Georg.* i. 373, 'nunquam imprudentibus imber obfuit.'

6 'Est tibi puer amatus simillimus et facie et nomine Hylæ.' *Hertzberg*. Compare *proxima Leda*, sup. xiii. 29. *Apollodor.* i. 9, 19. 'Υλας, ὁ Θεωδάμαντος παῖς, Ἡρακλείου δὲ ἐρώμενος, ἀποσταλὲς ὑδρεύσασθαι, διὰ κάλλος ὑπὸ Νυμφῶν ἠρπάγη.

7 *Silæ* for *silvæ* is the ingenious correction of Scaliger, approved by Jacob and Lachmann. This was a mountainous forest in the district of the Bruttii, in the foot of Italy. Virg. *Georg.* iii. 219, 'pascitur in magna Sila formosa juvenca,' where the common reading is *silva*. *Æn.* xii. 715. 'Ac velut ingenti Sila summove Taburno,' &c. Both words, in fact, are the same, the insertion of the digamma in the one causing the apparent difference. *Hertzberg* objects that the mention of such an out-of-the-way place would be little to the purpose, and doubts whether there is any stream there which could have been navigable even for a boat. He appears to be right in explaining the sense thus: 'sive tu fluminis ripam cymba leges, sive ipso flumine natabis, sive spatiaberis in litore; perinde cavendum a rapinis

nympharum.'—On *legere* see v. 4, 42.

9 *Gigantea ora*, i. e. Cumæ. The district known to the ancients as the Phlegrean plains, (φλεγραία πλάξ, *Æsch. Eum.* 285), was the scene of the battle between the gods and the rebel giants. It derives its name from some outbreak of the volcanic fires, which ever since the historic period have been more or less active in that district.

11 *Cupidis rapinis* is the reading of Jacob and *Hertzberg* from MS. Groning. The others have *cupidas rapinas*, which involves the necessity of altering *hunc* into *huic* in v. 7, with Lachmann, Barth, and Kuinoel. In point of construction, there is nothing to choose. Virg. *Georg.* iii. 154, 'hunc arcebis gravido pecori.' *Ecl.* vii. 47; Hor. *Od.* i. 17. 3.

12 The MSS. have *adriacis*, or *hadriacis*. Scaliger and Kuinoel give *ah! Dryasin*; Jacob, a *Dryasin*. Lachmann's conjecture is very ingenious and appropriate, *Hydriasin*. Were there more authority than there appears to be for calling the water-nymphs 'Υδριάδες, (a name only found in two late epigrams in the Greek anthology), no judicious critic would hesitate to adopt this reading. *Hertzberg* gives *Adryasin*, which he tells us Lachmann himself subsequently pre-



Ne tibi sit—durum!—montes et frigida saxa,  
 Galle, neque experto, semper adire lacus,  
 Quæ miser ignotis error perpessus in oris 15  
 Herculis indomito flevrat Ascanio.  
 Namque ferunt olim Pagases navalibus Argo  
 Egressam longe Phasidos isse viam;  
 Et jam præteritis labentem Athamantidos undis  
 Mysorum scopulis adplicuisse ratem. 20  
 Hic manus heroum placidis ut constitit oris,  
 Mollia composita litora fronde tegit.  
 At comes invicti juvenis processerat ultra  
 Raram sepositi quærere fontis aquam.  
 Hunc duo sectati fratres, Aquilonia proles, 25

ferred. Nymphs of trees were called indifferently Dryades, Adryades, Hamadryades.

13 *Durum!* σχέλιον, an interjection, as Lachmann, Jacob, and Hertzberg agree in printing it, while Kuinoel reads *duros* with Lipsius. The construction is, *ne tibi sit adire*; and *durum* is added as a dissuasive;—'you will find it a hard task.' Lachmann explains 'Nympharum fraudes vita, ne tibi per montes et saxa lacusque errandum sit, quemadmodum Herculi olim Hylam amissum quærenti;' and he appositely quotes Theocr. xiii. 66, ἀλώμενος ὅσος ἐμύγησεν ὥρεα καὶ δρυμῶς.

14 Hertzberg is right, I think, in reading *experto* for *expertos*. The construction is continued into the next distich; '*experto* (ea) quæ errans Hercules perpessus flevrat ad indomitum (i.e. crudelem, flecti nescium) Ascanium.' *Expertos* is improbably explained by Barth, 'quos noxios et Nympharum insidiis plenos semper experti sunt amantes.'

17 *Pagasa*, the port in Thessaly

whence the Argonauts set sail, and from which Jason is called *Pagaseus* in Ovid, *Fast.* i. 491.

20 'Applicuisse (eos) ratem labentem,' &c., seems a better construction than that adopted by Hertzberg, '*ferunt Argo—applicuisse ratem.*' *Athamantidos undis*, i.e. the Hellespont. Helle was daughter of Athamas. Apollodor. i. 9, 1, τῶν δὲ Λιόλου παιδῶν Ἀθάμας, δυναστεύων Βοιωτίας, ἐκ Νεφέλης τεκνοῖ μὲν παῖδα Φρίξον, θυγατέρα δὲ Ἑλλην. *Mysorum scopulis*: Apollon. *Rhod.* i. 1177, τῆμος ἄρ' οἱ γ' ἀφίκοντο Κιανίδος ἤθεα γαίης, — τοὺς μὲν εὐξείνως Μυσοὶ φιλότῃ κίοντας δευδέχατ', ἐναίται κείνης χθονός.

22 *Composita fronde*. Theocr. xiii. 32, λειμὼν γὰρ σφιν ἔκειτο μέγας, στίβιδεσσιν ὄνειρα.

23 *Processerat quærere*. Compare snp. i. 12, *ibat videre*.

25 *Sectati*, i.e. Hylæ amore incensi. Kuinoel. Calais and Zetes, οἱ Βορείου, are enumerated among the Argonauts by Apollodorus, i. 9, 16. *Suspensis palmis*, 'with their

Hunc super et Zetes, hunc super et Calais,  
 Oscula suspensis instabant carpere palmis,  
 Oscula et alterna ferre supina fuga.  
 Ille sub extrema pendens secluditur ala,  
 Et volucres ramo submovet insidias. 30  
 Jam Pandioniae cessit genus Orithyiae :  
 Ah dolor ! ibat Hylas, ibat Hamadryasin.  
 Hic erat Arganthi Pege sub vertice montis  
 Grata domus Nymphis humida Thyniasin,  
 Quam supra nullae pendebant debita curae 35  
 Roscida desertis poma sub arboribus,  
 Et circum irriguo surgebant lilia prae

hands while balanced in the air.' Most commentators have explained *palmis* by *pennis*. But Hertzberg aptly quotes sup. 3, 16, 'oscula sumere admota manu.' Barth reads *plumis*.

27 *Ferre* I take for *φείσθαι* rather than for *φίπειν*, 'to steal kisses from his upturned face, descending to snatch them with alternate flight.' Compare Tibullus i. 1, 20. 'fertis munera vestra, Larcae.' Ovid. *Fast.* iii. 506. 'Hei mihi ! pro caelo qualia dona fero.' 'Hoc novum, quod oscula quae Boreades *proni* ferebant, *supina* dicuntur, quippe rapta supino Hylae.' Hertzberg.

29 There can hardly be a doubt that in this obscure passage the poet intended to express the grouping of some well-known picture. The idea appears to be, that Hylas endeavoured to avoid being kissed, at one time by hiding his head under the wing of his tormentor, as each lifted him from the ground (*pendens*,) at another by pulling the bough of a tree across his face as a screen. I agree with Hertzberg in understanding *extrema ala* not of the tip, but

of the part where it was joined to the shoulder.—*volucres insidias*, i.e. *insidias volucrum*. Hertz.—*genus Orithyiae*, i.e. Calais and Zetes, Boreas having carried away Orithyia for his wife. Inf. iv. 7, 13. 'infelix Aquilo, raptae timor Orithyiae.'

32 *Hamadryasin* is the correction of Scaliger for *amadrias hinc* or *hamadrias hinc*. *Ah dolor !* may be compared with 'proh pudor !' Kuinoel joins *ibat dolor* (i.e. *causa amoris cum dolore conjuncti*) *Hamadryasin*; and so Hertzberg.

33 *Pege*. The singular number *erat* excuses the use of *πηγή* for *πηγαί*, or rather *Πηγαί*, as Hertzberg observes. Apollon. *Rhod.* i. 1222. αἶψα δ' ἔγε κρήνην μετεκίσθεν, ἣν καλεῖσθαι Πηγὰς ἀρχαῖοι περιναίεσαι. The word is corruptly written in the MSS.

35—42 The singular beauty of these verses depends in great measure on their simplicity. Those who condemn the use of words of more than two syllables at the end of the pentameter will do well to study this passage.

35 The MSS. agree in *nulla*, an old and rare form for *nulli*.

Candida, purpureis mixta papaveribus.  
 Quæ modo decerpens tenero pueriliter ungui  
 Proposito florem prætulit officio; 40  
 Et modo formosis incumbens nescius undis  
 Errorem blandis tardat imaginibus.  
 Tandem haurire parat demissis flumina palmis  
 Innixus dextro plena trahens humero:  
 Cujus ut accensæ Dryades candore puellæ 45  
 Miratæ solitos destituere choros,  
 Prolapsum leviter facili traxere liquore:  
 Tum sonitum raptò corpore fecit Hylas.  
 Cui procul Alcides iterat responsa: sed illi  
 Nomen ab extremis fontibus aura refert. 50  
 His, o Galle, tuos monitus servabis amores  
 Formosum Nymphis credere visus Hylan.

42 *Blandis imaginibus.* By looking at his shadow in the clear water.

45 *Dryades.* According to Apollonius, in a very beautiful passage, i. 1224—39, not only the water nymphs, but those of the woods and mountains were celebrating a nightly dance to Artemis when Hylas came by moonlight to draw water from the spring. —*cujus* refers to *humero*.

48 *Sonitum fecit.* 'Dum cadit Hylas, sonum corpore lapsò dedit: ad hunc sonum proclamavit Hercules sæpius; cui nullum tamen responsum datum, nisi ab Echo.' *Barth.* Apollonius and Theocritus represent Hylas as calling out while under the water. Propertius does not express this, but leaves the cry for aid to be implied, by stating that Hercules answered him from afar. Whether *sonitum* or *Hylas* is the antecedent to *cui*,

is not very clear.—*illi*, Herculi, aura reddit nomen (*Hylæ*) ab extremis fontibus. The hero called 'Hylas!' but only the echo, not the living voice of the ravished boy, gave the reply. Theocrit. xiii. 58: τρὶς μὲν Ὑλαν αὔσεν, ὅσον βαθὺς ἤρνευε λαϊμός· Τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἔκροτο φωνὰ ἐξ ὕδατος.—*extremis* appears to signify *longinquis*; for *refert* is inapplicable if *nomen* means the name of Hercules uttered from the depths of the water.

52 *Visus.* 'Who have hitherto been so careless of your Hylas, that one might suppose you intended to entrust him to the very parties who were most likely to carry him off.' Kuinoel and Barth read *tutus*, with Scaliger, from one inferior MS. and explain it, 'nihil sollicitus credere.' Lachmann's conjecture, *fusus*, is far more probable.

## XXI.

Tu, qui consortem properas evadere casum,  
 Miles, ab Etruscis saucius aggeribus,  
 Quid nostro gemitu turgentia lumina torques?  
 Pars ego sum vestræ proxima militiæ.  
 Sic te servato possint gaudere parentes,  
 Hæc soror acta tuis sentiat e lacrimis:

5

XXI. This Gallus, whom the reader will not confound with the high-born friend of the same name addressed in El. v., nor with Gallus the poet in iii. 26, 91, was related to Propertius, as appears from v. 7 of the next elegy, and seems to have been waylaid and killed by banditti in the Perusine war, having joined the side of Antony against Octavian. He is here represented as giving his dying request to a comrade, to convey to his sister. There is great pathos in these brief verses.

1 *Consortem casum*, 'casum consortium.' *Hertzberg*. He appeals to a soldier retreating from Perugia to escape the fate of so many of his comrades.

2 *Etruscis aggeribus*, the walls and fortifications of Perugia (Perugia), an important town of Etruria, which was taken by siege from L. Antony's forces by Octavian, B.C. 40. See ii. 1, 29. Suet. Oct. §. 14.

3 The meaning seems to be, 'quid torques oculos ad gemitum meum, ita ut turgent lacrimis præ miseratione?' If *torques* could be used for *detractes*, we might be tempted to translate, 'Why do you turn away your eyes, filled with tears at my moans?'

4 *Proxima* both *Kuinoel* and *Hertzberg* understand as *proxime*, i.e. modo, nuper. But he was still a part, being a soldier on the same side, though wounded and dying. Why should it

not mean 'closely connected by common ties,' as the chorus in the *Agamemnon* says of itself, ὡς θέλει τὸδ' ἀγχιστον Ἀπίας γαίης μονόφρουρον ἔρκος, v. 246. Compare sup. 6, 34. 'accepti pars eris imperii.' inf. ii. 1, 73. 'pars juventæ.'

5—6 There is much difficulty about the reading and sense of these lines. The MSS. have *ut possint*, (though *ut* appears to have been erased from MS. Groning.) and in v. 6 *nec* or *ne*. *Hæc* is from Pucci; the ed. Rheg. has *hec*. *Hertzberg* reads thus:—

Sic te servato, ut possint gaudere parentes,  
 Nec soror acta tuis sentiat e lacrimis;

where *servato* is the imperative. I much prefer the reading of Jacob, as given in the text. *Sic te* &c., is the usual form of adjuration, like Horace's 'sic te diva potens Cypri,' and *sentiat hæc acta* may be rendered 'let her be apprised of what has been done to me.' *Tuis e lacrimis* will then signify, 'let her know my fate from the silent testimony of your tears;' the *particulars* which follow being supposed to be learned from a subsequent verbal account. But, as the word *acta* refers also to the last instructions about burial, as in iii. 4, 18, 'Accipe quæ serves funeris acta mei,' this will suit the sense very well; for in v. 9 a request to look for his remains is clearly conveyed. The reading of *Kuinoel*, *hæc soror Acca* &c., is the conjecture of *Scaliger*.

Gallum per medios ereptum Cæsaris enses  
 Effugere ignotas non potuisse manus,  
 Et quæcumque super dispersa invenerit ossa  
 Montibus Etruscis, hæc sciat esse mea.

10

## XXII.

Qualis, et unde genus, qui sint mihi, Tulle, Penates,  
 Quæris pro nostra semper amicitia.  
 Si Perusina tibi patriæ sunt nota sepulcra,  
 Italiæ duris funera temporibus,  
 Cum Romana suos egit discordia cives,—  
 Sit mihi præcipue, pulvis Etrusca, dolor:  
 Tu projecta mei perpessa es membra propinqui,  
 Tu nullo miseri contegis ossa solo,—  
 Proxima subposito contingens Umbria campo  
 Me genuit, terris fertilis uberibus.

10

7 *Per medios enses*, 'from amidst the weapons.' Propertius occasionally uses *per* for *inter*, as iv. 1, 4, and v. 4, 20.—*ignotas manus*, the hands of some barbarous spoiler.

8 'Tell her this, that she may not search in vain for my corpse among the slain, but may know that my body was mangled and my bones scattered over the mountain passes.'

XXII. To Tullus. This is probably the same Tullus to whom the first, sixth, and fourteenth elegies were addressed. The present reply to his oft-repeated (*semper*, v. 2) question, as to the birth and country of the poet, would seem to show that Tullus stood in the relation of a powerful patron rather than in that of an intimate acquaintance.

3 *Perusina patriæ sepulcra*, i. e. the number of your own citizens (Romans) who found their graves at

the siege of Perusia.—*sepulta* is the correction of Scaliger.

6 *Pulvis Etrusca*, for *terra Etrusca*, but used with peculiar elegance from the allusion in the next verse to the unburied bones of Gallus. The construction is, *sit mihi dolor* (propter te,) *pulvis Etrusca*. *Sis* Barth and Kuinoel after Scaliger.

9 *Proxima contingens*, &c. 'joining close with the campaign country beneath it.' See lib. v. i. 121, where the poet mentions Clitumnus and Mevania as in the immediate vicinity of his birth-place, which was probably *Asisium* (Assisi). The Umbrian, like the Etrurian, towns, seem to have been built on rocky eminences, to which allusion is made in v. 1, 125. '*scandentisque Asis consurgit vertice murus*,' and *ibid.* 65. '*scandentes siquis cernet de vallibus arces*.' Virg. *Georg.* ii. 156, '*Tot congesta manu præruptis oppida saxis*.'

# PROPERTII

## LIBER SECUNDUS.

### I.

QUÆRITIS, unde mihi totiens scribantur amores,  
Unde meus veniat mollis in ore liber.

Non hæc Calliope, non hæc mihi cantat Apollo:

Ingenium nobis ipsa puella facit.

Sive illam Cois fulgentem incedere coccis,

5

I. Addressed to Mæcenas, who appears to have urged our poet to attempt nobler strains, and to sing *res egregii Caesaris* (Hor. *Od.* i. 6, 11.) To which exhortation he replies that his genius is not adapted for any but elegiac composition, and that Cynthia is his perpetual theme.

2 *In ore.* 'Dum in ore versatur et legitur versus, mollis apparet.'—Hertzberg. Others have *in ora*, with the ed. Rheg.

5—10. The order of these three distichs has been reversed by Lachmann, with the approval of Jacob and Hertzberg. Were the reading of the fifth verse certain, it would be more easy to give a definite opinion on the necessity of the transposition. The MSS. however give *caeis* or *chois*, and *cogis* at the end of the line; for which Lachmann conjectured *coccis*, and this has been received by both Jacob and Hertzberg. Kuinoel gives *incedere vidi*, which removes the difficulty of the construction at the expense of probability, *vidi* being only found in two late and corrected copies. Barth

has 'sive togis illam—Cois,' with the Aldine. The *toga* was the dress of a *meretrix*; but there is good reason to doubt whether Cynthia would have assumed that degrading habit: see on i. 2, 2. It is certainly very harsh to anticipate *vidi* in v. 5, from *seu vidi* in v. 7: see however iii. 15, 11—3, though even this leaves the principal difficulty of the apodosis following the ellipse undefended. On the whole, it seems best to follow Jacob and Hertzberg in retaining the common order, and admitting *coccis*. Coccus is a dye extracted from an insect on the quercus coccifera, or Kermes oak; it must not be confounded with Tyrian dye, as Martial combines 'Tyrinasque coccinasque,' iv. 28. Compare Hor. *Sat.* ii. 6, 102, 'rubro ubi cocco picta super lectos canderet vestis eburnos.' Juvenal, *Sat.* iii. 283. 'coccina lana.' In the present passage, it means not only the dye, but the dyed stola. See on i. 2, 2, and compare ii. 3, 15; iii. 21, 25; iv. 10, 15, whence it will appear that the poet had conceived a particular admiration for this silk dress of Cynthia's.

Hoc totum e Coa veste volumen erit;  
 Seu vidi ad frontem sparsos errare capillos,  
 Gaudet laudatis ire superba comis;  
 Sive lyræ carmen digitis percussit eburnis,  
 Miramur, faciles ut premat arte manus; 10  
 Seu cum poscentes somnum declinat ocellos,  
 Invenio, causas mille poeta novas;  
 Seu nuda erepto mecum luctatur amictu,  
 Tum vero longas condimus Iliadas;  
 Seu quicquid fecit, sive est quodcumque locuta, 15  
 Maxima de nihilo nascitur historia.  
 Quod mihi si tantum, Mæcenas, fata dedissent,  
 Ut possem heroas ducere in arma manus,  
 Non ego Titanas canerem, non Ossan Olympo  
 Impositum, ut cæli Pelion esset iter; 20  
 Non veteres Thebas, nec Pergama, nomen Homeri,  
 Xerxis et imperio bina coisse vada;  
 Regnave prima Remi, aut animos Carthaginis altæ,  
 Cimbrorumque minas, et benefacta Mari;

10 *Premat*. 'Comprimat manus, easque chordis imprimat,' Kuinoel, absurdly. Of the two interpretations here combined, the latter appears the true one.

11 Kuinoel reads *somnus* from the MS. Gron. in defence of *poscentes* quoting iv. 10, 12. 'Surge, et poscentes justa precare deos,' i. e. *poscentes invocari*.

17 'Had nature given me the talent of writing epic poetry, I should not have selected mythological subjects for my theme, but the exploits of Cæsar, and your connexion with them.' — *heroas manus*, i. e. *heroum copias*, which the poet himself is said *ducere in arma* by singing of their achievements. A similar figure occurs in Horace, *Od.* ii. 1, 17.

20 The MSS. vary between *impositum* and *impositam*. Lachmann alone has preferred the latter, which, being the more obvious construction, is probably due to a correction. Understand *Ossan montem*, as *Ossa* is feminine in Ovid, *Am.* ii. 1, 14, quoted by Lachmann.

22 There is truth in Hertzberg's remark, that *bina coisse vada* cannot possibly signify the union of two continents by a bridge over the Hellespont, since *vada* would here stand for *litora*, which is absurd. He understands it therefore of the canal said to have been cut through Athos, Herod. vii. 21, quoting Juven. x. 173. 'creditur olim velificatus Athos.'

24 *Benefacta Mari*, τὰ καλῶς πεπραγμένα, the victory of Marius over

Bellaque, resque tui memorarem Cæsaris, et tu 25  
 Cæsare sub magno cura secunda fores.  
 Nam quotiens Mutinam, aut civilia busta Philippos,  
 Aut canerem Siculæ classica bella fugæ,  
 Eversosque focos antiquæ gentis Etruscæ,  
 Aut Ptolemæei litora capta Phari, 30  
 Aut canerem Cyprum et Nilum, cum tractus in urbem  
 Septem captivis debilis ibat aquis,  
 Aut regum auratis circumdata colla catenis,  
 Actiaque in Sacra currere rostra Via;  
 Te mea Musa illis semper contexeret armis, 35  
 Et sumpta et posita pace fidele caput.

the Cimbri, and his other military and political achievements. Similarly Tac. *Ann.* iii. 40. 'majorum bona facta.'

27 *Civilia busta*, ubi sepulti jacent tot cives. Compare 'patriæ sepulcra' i. 22, 3.—*classica bella*, i. e. navalia. He alludes to the defeat of Pompey by Octavian off the coast of Sicily, A. U. C. 718. Hor. *Epod.* ix. 7, 'ut nuper, actus cum freto Neptunius dux fagit ustis navibus,' &c. An event at which it would seem from *Epod.* i. 1—4, that Mæcenæ was present.

29 *Focos Etruscæ gentis*. The siege of Perugia. See on i. 21—2.

30 Hertzberg is probably right in reading *Ptolemæei*, on the analogy of 'Ομήρειος from 'Ομηρος, Πτολεμαίου from Πτολεμαῖος. Jacob gives *Ptolemaia*, Lachmann *Ptolemaea*. Compare *Menelaus*, iii. 6, 14. The MSS. agree in the masculine form, in defence of which Hertzberg quotes *Alexandri Phari* from Suet. Claud. 20. The capture of Alexandria by Augustus is the historical event alluded to. See Hor. *Od.* iv. 14, 35.

31 *Cyprum* is the reading of Hertzberg from MS. Gron. Kuinoel and Jacob give *Ægyptum* from the ed.

Rheg. The Naples MS. has *cyptum*, which is about equally in favour of both. 'Cyprum inter titulos triumphi referri ne mireris: hanc provinciam Antonius Cleopatæ gratificatus regno Ægyptiaco addiderat, non sine maxima sui invidia. Testes Plutarch. Anton. 36, 54. Strabo xiv. 6, extr.—Hertzberg. The metaphor of the Nile enchained, and dragged to Rome as a captive with its seven mouths, is a happy one, expressive of Egypt being reduced to a Roman province by Augustus. Compare Ovid, *Fast.* i. 286. 'Tradiderat famulas jam tibi Rhænus aquas.'

33 'Reges, ante currum triumphalem ducti—intelliguntur qui Antonio Bruto Sexto Pompeio et aliis Augusti hostibus faverant.' Kuinoel.

34 The prows or rather the beaks of ships destroyed in the battle of Actium seem to have been carried in the triumphal procession along the Via Sacra to the Capitol.

35 In celebrating the above exploits, the poet declares that his Muse should inweave the name of Mæcenæ, as having taken an active part in them; but whether merely by his counsels, or by having been



Theseus infernis, superis testatur Achilles,  
 Hic Ixioniden, ille Menœtiaden.  
 Sed neque Phlegræos Jovis Enceladique tumultus  
 Intonet angusto pectore Callimachus; 40  
 Nec mea conveniunt duro præcordia versu  
 Cæsaris in Phrygios condere nomen avos.  
 Navita de ventis, de tauris narrat arator,  
 Enumerat miles vulnera, pastor oves.  
 Nos contra angusto versantes prælia lecto: 45  
 Qua pote quisque, in ea conterat arte diem.  
 Laus in amore mori; laus altera, si datur uno

personally present in some of the engagements, as Kuinoel thinks, it is not easy to decide, in the absence of direct historical testimony.

37 Having alluded to the fidelity of Mæcenas to his friend and patron Augustus, the poet passes by a somewhat abrupt transition to illustrate it by the example of Theseus and Piri-thous, Achilles and Patroclus. We must therefore simply supply *sic* before *testatur*, the sense being, 'So Theseus makes Piri-thous a witness to his friendship among the shades below, and Achilles makes Patroclus among those on earth.' It is probable that this distich was added as an afterthought by way of compliment to Mæcenas, and that it was intended to illustrate the double relation of the friend to the patron, *et sumpta et posita pace*, by instances of fidelity *apud infernos et superos*; a clumsy and pointless comparison, it must be admitted. In the short verse, it will be observed that the usual rule in the use of *hic* and *ille* is violated from the necessity of the metre. See iii. 13, 33; iv. 14, 18.

39 'But, as Callimachus, whom I propose to myself as a model, had not lungs enough (so to say) to thunder

forth the battle of the giants, so neither have I the genius to treat of *Julius a magno demissum nomen Iulo*.' (Virg. *Æn.* i. 288.)—'*Nomen condere in avos* est, Cæsaris nomen ad Trojanorum gentem transferre, et celebrare inde a prima gentis origine.' Kuinoel.—'Celebrando Augusti nomen usque in Phrygios avos carmine ascendere,' Hertzberg: i.e. to trace it back till lost in the dim obscure of antiquity.—*duro versu* is opposed to *mollis*, epic contrasted with elegiac, as has been pointed out on i. 9, 13.

41 The personal use of *convenio* is deserving of notice. The ordinary construction would be *convenit præcordiis*.

45 The construction, according to Hertzberg, is, *nos contra* (narramus) *versantes* &c., the accusative *versantes* depending on a verb implied in *enumerat*, v. 44. This, though rather harsh, is better than cutting the knot by reading *versamus* with Pucci and Kuinoel.—*Qua pote*. See on iv. 7, 10.

47 In this verse the poet anticipates an objection which he feels will be raised against his profession of an amatory poet, and maintains that there is credit in an attachment which, like his own, is constant to

Posse frui. Fruar o solus amore meo!  
 Si memini, solet illa leves culpāre puellas,  
 Et totam ex Helena non probat Iliada. 50  
 Seu mihi sint tangenda novercæ pocula Phædræ,  
 Pocula privigno non nocitura suo,  
 Seu mihi CIRCÆO pereundum est gramine, sive  
 Colchis Iolciacis urat æna focus:  
 Una meos quoniam prædata est femina sensus, 55  
 Ex hac ducentur funera nostra domo.  
 Omnes humanos sanat medicina dolores:  
 Solus amor morbi non amat artificem.  
 Tarda Philoctetæ sanavit crura Machaon,  
 Phœnicis Chiron lumina Philyrides; 60  
 Et deus extinctum Cressis Epidaurius herbis  
 Restituit patriis Androgeona focus;

one object. For *uno* Hertzberg reads *uni*, and explains the sense thus: 'Pulchrum est, in amore mori, pulchrum hoc quoque, si contingat ut æmulis remotis *unus* fruaris amore; quod ut mihi contingat non modo opto, sed futurum esse etiam spero.' This is not improbable; but I cannot enter into his elaborate objections to *uno*, the sense being sufficiently simple, 'it is likewise a credit, if a man is privileged to have one and not more than one love.' It is something to boast of, that is, to keep the object of your affection exclusively to yourself. And he proceeds in v. 49 to extol Cynthia's fidelity to him.

50 *Ex Helena*, δὲ 'Ἑλένη. She does not approve of the whole of the Iliad, in consequence of Helen's character as therein depicted.

51-6 'Ne efficacissimis quidem veneficarum potationibus adigar ut dominam prodam. Moriar potius, dum ultra vires resisto, quam seduci me patiar. Nam contra amorem

Venere irata pertinaciter obnitentibus mortem certam futuram omnis antiquitas credidit.'—Hertzberg.

54 The MSS. reading *Colchiacis* appears to me so intolerable, that I have here followed Lachmann in admitting Scaliger's correction.—*urat æna*, i. e. subjecto igne calefaciat, ad me recoquendum et renovandum.—*Barth.* So 'urit officinas' Hor. *Od.* i. 4, 8.

56 '*Ex hac domo.* Latet, quod nemo sensit, 'in hujus amplexu moriar.'—Hertzberg.

57-62 The general sense is, 'All maladies may be cured but love.' For the particular instances adduced, see Ovid. *Met.* xiii. 329; viii. 307. *Deus Epidaurius* is Æsculapius, who restored Androgeos, son of Minos king of Crete, to life, with some others, for which he was punished by Jupiter. See on Æsch. *Agam.* 992. Propertius is the only writer who records this legend of Androgeos.

Mysus et Hæmonia juvenis qua cuspidē volnus  
 Senserat, hac ipsa cuspidē sensit opem.  
 Hoc si quis vitium poterit mihi demere, solus 65  
 Tantaleæ poterit tradere poma manu.  
 Dolia virgineis idem ille repleverit urnis,  
 Ne tenera assidua colla graventur aqua.  
 Idem Caucasias solvet de rupe Prometheus  
 Brachia, et a medio pectore pellet avem. 70  
 Quandocumque igitur vitam mea fata reposcent,  
 Et breve in exiguo marmore nomen ero,  
 Mæcenās, nostræ pars invidiosa juventæ,  
 Et vitæ et mortis gloria justā meæ,  
 Si te forte meo ducet via proxima busto, 75  
 Esseda cælatīs siste Britannia jugis,

63 *Mysus juvenis*, Telephus, who was wounded by Achilles, and afterwards cured by the rust from his brazen spear, according to Pliny, *N. H.* xxv. 5, quoted by Kuinoel.

66 The MSS. have *Tantalea*, which both Jacob and Hertzberg retain, though the latter strongly approves the conjecture of Beroaldus, *Tantaleæ*; and this Barth, Lachmann, and Kuinoel have admitted. The error naturally arose from the copyists misunderstanding the contracted form of the dative *manu*: see on i. 11, 12. Nevertheless, the frequent use which Propertius makes of the ablative under the most unusual conditions renders it possible that the vulgate may be right, and may signify *ita tradere ut ponantur in manu*. Compare 'cum temere anguino creditur ore manus,' v. 8, 10. The sense in either case is clear: 'he who can cure me of love, can also put the apples in the hand of Tantalus, and fill the leaking tubs of the Danaids with their urns.'

73 Hertzberg and Jacob read *pars*

*invidiosa* with the MS. Groning., Kuinoel and Lachmann give *epes* from the Naples MS. and the ed. Rheg. I think Hertzberg gives a satisfactory explanation: '*nostra juventa erit Romana*;—*pars autem invidiosa juventa Romanæ*, invidia dignus juvenis Romanus Mæcenās dicitur, ut *pars militiæ*, *pars imperii*.' (i. 21, 4; *ib.* 6. 34.) The use of *invidiosus* in a good sense may be illustrated by Æsch. *Ag.* 912, ὁ δ' ἀφθόνητός γ' οὐκ ἐπίηλος πέλει. Allusion is at the same time intended to the Equites, who were distinctively called *juvenes*, and to whom Mæcenās prided himself in belonging. Compare iv. 9, 1. 'Mæcenās, eques Etrusco de sanguine regum.' Hor. *Od.* iii. 16, 20. 'Mæcenās, Equitum decus.'

76 *Esseda Britannia*, for *Britannica*, as *Liburna* for *Liburnica*, iv. 11, 44. *Juno Pelasga* iii. 20, 11. *Inda* for *Indica*, iv. 13. 5. *esseda* were properly the Celtic war-chariots, which were introduced at Rome for the purposes of travelling, — with certain modifications from their

Taliaque illacrimans mutæ jace verba favillæ:  
Huic misero fatum dura puella fuit.

## II.

Liber eram, et vacuo meditabar vivere lecto;  
At me composita pace fefellit Amor.  
Cur hæc in terris facies humana moratur?  
Juppiter, ignoro pristina furta tua.  
Fulva coma est, longæque manus, et maxima toto 5  
Corpore, et incedit vel Jove digna soror,

barbarous form, we are bound to suppose. Kuinoel refers to Cæsar, *Bell. Gall.* iv. 24. Sueton. *Calig.* 51. Virg. *Georg.* iii. 204. The concluding lines of this elegy Kuinoel rightly calls 'suavissimus locus.'

II. This short but elegant elegy describes in glowing terms his admiration of Cynthia's beauty, and is a kind of apology for his having become so deeply enamoured of her, in violation of a solemn resolution to leave her.

1 *Quærebam*, Kuinoel, which has no MS. authority, and is supposed by Lachmann to have arisen from an oversight on the part of Scaliger. It is not nearly so elegant as *meditabar*. — *composita pace* is explained by Kuinoel *facta, simulata*, as *componis insidias* iii. 24, 19; *componere fraudes* ii. 9, 31. But Lachmann (Præf. p. xxv.) understands 'pacem integrato amore cum Cynthia factam,' quoting from Livy ii. 13. 'his conditionibus composita pace,' and *Æn.* vii. 339. 'Disjice compositam pacem.' Thus the sense seems rather to be, 'I vainly flattered myself, that having made a truce with love, I should live for the future unmolested by him.' Compare v. i. 138. 'Et Veneris pueris utilis

*hostis eris.*' The peace is that made with Love, not that with Cynthia, as Lachmann thought. From ii. 3, 3, it seems that his resolution to live apart only lasted a month.

3 'Why does so fair a form still linger on earth?' I think nothing of those famous charms with which you made free, O Jupiter, when I compare them with Cynthia.' *Ignoro* approaches closely to the English use; 'I ignore them;' i.e. I do not take any account of them, *ἡφαλίζομαι*. — *ignosco*, which is written above the word in the Naples MS., not only changes the sense materially but absolutely requires another construction. The meaning is, if Jupiter were really as amorous as he is represented in the legends, he certainly would have carried Cynthia up to the sky.

5 *Longæ manus*, 'taper hands.' A well-shaped hand is a part of a portrait which is especially regarded; and it is well known how proud the possessors of such a feature are wont to be. — *Jove digna soror*, a brief expression for *quæ sit Jovis soror*; 'worthy of Jove as his sister.' *Fulva coma est*. The light flaxen hair of the Teutonic type, so common in those of Saxon descent in our country, but so rare among the black-haired

Aut cum Dulichias Pallas spatiatur ad aras,  
 Gorgonis anguiferæ pectus operta comis.  
 Qualis et Ischomache, Lapithæ genus, heroïne,  
 Centauris medio grata rapina mero, 10  
 Mercurio et Sais fertur Bœbeïdos undis  
 Virgineum primo composuisse latus.  
 Cedite jam, divæ, quas pastor viderat olim  
 Idæis tunicas ponere verticibus.

and olive-complexioned natives of the south of Europe, was greatly admired by both Greeks and Romans. The former called it ξαθή, a word difficult to disconnect with ξαίω, on the analogy of our word *flaxen*. εὐλη κόμη was crisp, woolly hair, as opposed to hair which could be plaited or woven from its soft and pliant nature, and the word ξαθή may have passed into the secondary signification of the colour of such hair.

7 The epithet *Dulichias* appears to refer to some cultus of Pallas in the island of Dulichium (one of the Echinades), of which no account has come down to us. As this goddess was the especial patroness of Ulysses, in whose dominions the island lay, (see iii. 5, 4,) it seems rash to alter the word to *Munychias*, as Kuinoel has done with some of the corrected copies. The next line describes the ægis: see on v. 9, 58. For *aut cum* Hertzberg and others suggest *ut cum*, with great probability. But the idea in the poet's mind may have been 'Cynthia is as fair as Juno or Pallas.'

9 I quite agree with Hertzberg, that the common reading, *Lapithæ genus heroïne*, cannot be defended. As the good copies agree in *heroïne*, it seems better to consider it as the Greek form of the nominative. *Lapithæ* is the genitive singular of *Lapithes*, the hero or eponym of the

*Lapithæ*. Ischomache (called also Hippodamia) was the wife of Pirithous, king of the Lapithæ; and it was at her nuptials, and in consequence of her being carried off by a Centaur, that the battle between the Centaurs and the Lapithæ arose. \* See inf. ii. 6, 18.

11 The Naples and Groning. MSS. have *Mercurio satis*. Lachmann and Kuinoel edit *sanctis* from an interpolated copy; Jacob *Saitis*, from his own conjecture: Hertzberg with Pucci, *Mercurio et Sais*. For *primo* in the pentameter Lachmann and Kuinoel give *Brimo* (Βριμώ) a name of Proserpine, who is said to have been assaulted by Mercury near the Boebian lake in Thessaly; for which legend reference is given to several grammarians in Kuinoel's note. The correction, which is Turnebe's, is exceedingly ingenious and probable. On the other hand, Minerva is called 'Σαῖς κατὰ τὴν Αἰγυπτίαν φωνήν' in Pausanias, ix. 12, 2, (the reference in Hertzberg's note to the Schol. on *Æsch. Sept. c. Theb.* 169 is a mistake,) and all accounts represent Proserpine not only as having successfully resisted the advances of Mercury, but even as having derived her name *Brimo* from the terrible fury she displayed on this very occasion. But Jacob and Hertzberg incline to the opinion that the Egyptian Minerva

Hanc utinam faciem nolit mutare senectus, 15  
Etsi Cumææ secula vatis aget.

## III.

Qui nullam tibi dicebas jam posse nocere,  
Hæsisti: cecidit spiritus ille tuus.  
Vix unum potes, infelix, requiescere mensem,  
Et turpis de te jam liber alter erit.  
Quærebam, sicca si posset piscis arena, 5  
Nec solitus ponto vivere torvus aper,  
Aut ego si possem studiis vigilare severis:  
Differtur, numquam tollitur ullus amor.  
Nec me tam facies, quamvis sit candida, cepit,—  
Lilia non domina sint magis alba mea: 10  
Ut Mæotica nix minio si certet Hiberno,  
Utque rosæ puro lacte natant folia;—

was essentially the same in her attributes as Proserpine, and that Propertius has followed (as in so many other instances) a somewhat different legend from any which is known to us. A verse of Hesiod preserved by Strabo, ix. 5, is believed to refer to this legend, 'νῖψατο Βουτιάδος λίμνης πόδα παρθένος ἀδμής.'

16 *Et sic* Kuinoel, contrary to the good copies, and with great detriment to the sense, which is obvious: 'may her beauty never be spoiled by age, though she live as long as the Sibyl.'

III. The subject is much the same as the last. The poet admits, while he alleges the reasons of, his complete enslavement to his mistress.

1 The MSS. have *nullum*, which Jacob alone retains, while he assents to the correction of Heinsius, *nullam*. The poet addresses himself: 'This

then, is the end of all your boasting and *fastus*' (i. 1, 3.)

4 *Liber alter*. The first book was therefore already published, and only a month before the commencement of the second.

5 *Quærebam*, etc. 'In this resolve' (see v. 1. of the preceding) 'I was in fact expecting the impossibility of an animal living out of its own element.' On *nec solitus* see iii. 20, 52.

7 'Another attempt was, to devote myself to severe studies.' K. compares iv. 21, 25.

11 *Minio Hiberno*, 'vermillion from Spain,' i. e. cinnabar, or ore of Mercury. K. refers to Pliny *N.H.* 33, 7. The *μῆλτος* of Homer proves its use as a colouring matter from very early times.

12 The elegant comparison of rose-leaves in milk with the delicate colour of a youthful face occurs also in *Æn.*

Nec de more comæ per levia colla fluentes,  
 Non oculi, geminæ, sidera nostra, faces;  
 Nec si qua Arabio lucet bombyce puella,— 15  
 Non sum de nihilo blandus amator ego,—  
 Quantum quod posito formose saltat Iaccho,  
 Egit ut euantes dux Ariadna choros,  
 Et quantum, Æolio cum tentat carmina plectro,  
 Par Aganippeæ ludere docta lyræ, 20  
 Et sua cum antiquæ committit scripta Corinnæ,  
 Carminaque Erinnes non putat æqua suis.  
 Num tibi nascenti primis, mea vita, diebus  
 Candidus argutum sternuit omen Amor?

xii. 68. 'aut mixta rubent ubi lilia multa alba rosa.' (K.)

15 'Si qua, i.e. si forte vel quando-cunque.' Jacob; which Hertzberg approves of, comparing *Æn.* i. 18, 'Si qua fata sinant.' He might have added ib. vi. 883, 'si qua fata aspera rumpas,' *ἢν πως*. But I think *siqua* is for *si aliqua*, and that the meaning is this: 'nor is it from the mere accident of a girl dressing in silk: I am not a man to become a devoted lover on such trifling grounds.' So iii. 4, 10, 'Nec siqua illustres femina jactat avos.'—*blandus amator*, i.e. qui blanditias adhibet, qui captare studet. Jacob draws a refined distinction between '*quia* pulchra est et *quod* saltat,' and '*si forte et quum*;' the causal and the conditional. On the silk dresses of the Roman ladies see on i. 2, 2. Becker, *Gallus*, p. 442 &c.

17 From this verse (and inf. 33.) the true character of Cynthia (i.e. as 'a meretrix') is sufficiently apparent. For her polite accomplishments see i. 2, 27.

20 *Aganippeæ lyræ*, the Muses.—*par* appears to be the nominative.

21 *Et cum*, 'and when &c.' Hertzberg rightly observes that Corinne is

the dative, being used for *scriptis Corinnæ* by a well known idiom. Otherwise the construction might have been *cum* (scriptis) *Corinnæ*, *οὐν τοῖς τῆς* &c., but that the poet would have written *Corinnes*, as Hertz. remarks. Compare ii. 8, 23, 'Et sua cum miseræ permiscuit ossa puellæ.'

22 The MSS. generally have *carmina quæ quivis* (evidently a correction), or *quæ lyræ*. The latter (in MS. Gron.) retains a vestige of the true reading, which was restored by Beroaldus.—Corinna was a Boeotian poetess, contemporary with Pindar. Erinna lived still earlier (about B.C. 600.) Both wrote in the Æolic dialect, whence *Æolio plectro*, v. 19. There can be no doubt that in the Augustan age the ancient lyric poetry of Greece was extant in its integrity, and it is not easy to understand why such very scanty and corrupt fragments have alone descended to our times.—The sentiment, perhaps, is not intended to be so boastful as it appears at first sight: 'she vies with the poetesses of old' is what the poet wished to express. There is an hyperbole however in either case.

24 The MSS. have *ardus* or *ar-*

Hæc tibi contulerunt cælestia munera divi; 25  
 Hæc tibi ne matrem forte dedisse putes.  
 Non, non humani sunt partus talia dona;  
 Ista decem menses non peperere bona.  
 Gloria Romanis una es tu nata puellis;  
 Romana accumbes prima puella Jovi. 30  
 Nec semper nobiscum humana cubilia vises;  
 Post Helenam hæc terris forma secunda redit.  
 Hac ego nunc mirer si flagret nostra juventus?  
 Pulchrius hac fuerat, Troja, perire tibi.  
 Olim mirabar, quod tanti ad Pergama belli 35  
 Europæ atque Asiæ causa puella fuit:  
 Nunc, Pari, tu sapiens, et tu, Menelae, fuisti,  
 Tu, quia poscebas, tu, quia lentus eras.  
 Digna quidem facies, pro qua vel obiret Achilles;

*didus*. Kuinoel gives *aureus* from Heinsius. Jacob and Lachmann *can-didus*, which, being preserved by Macrobius, who quotes this verse (though with the error of *angusta* for *argutum*), seems evidently the true reading, especially as the accidental omission or obliteration of the initial *C* would account for the reading *ardidus*. Hertzberg's usual good judgment fails him here, when he says there is no reason why we should reject *ardidus*, (which he gives in the text,) since it *may have been* formed from *ardeo* after the analogy of *timidus*, *tumidus*, *fervidus*, &c. The appeal to *what may have been* is always unsafe in a critic, who has only to deal with *what is*, in the state in which a language exists as known to him. The omen of sneezing was considered lucky even from the time of Homer (*Od.* xvii., 541), and a similar passage to the present is quoted from Theocr. vii. 96, Σμηχίδα μὲν Ἐπῳρες ἐπένταρον.

26 *Forte* (i.e. *fortuito*) *dedisse* are to be connected, not *forte putes*. On the rhyme in the following distich see i. 17, 5.

30 The MSS. have *accumbens*. With some probability Lachmann and Jacob propose to change the order of these lines, so that *nec semper* &c. should be followed by *Romana accumbes* &c.

38 *Lentus*, sc. in reddendo quam injuria rapuisti.

39 'Beauty (in the abstract) I now feel to have been worth dying for, to say nothing of the anger of Achilles from the same cause: nay, it was deserving of approval (*probari debet*) as a motive for war even by the aged Priam.' Lachmann reads *foret* with the MS. Groning. But this would imply the awkward ellipse of *vel* (*quæ foret*, &c.), the subjunctive depending on *digna*. The same MS. has *Priamus*. The verse has evidently been tampered with. Allusion is made to that fine scene, *Il.* iii. 154.



Vel Priamo belli causa probanda fuit. 40  
 Si quis vult fama tabulas anteire vetustas,  
 Hic dominam exemplo ponat in artē meam:  
 Sive illam Hesperiiis, sive illam ostendet Eois,  
 Uret et Eoos, uret et Hesperios.  
 His saltem ut teneat jam finibus; at mihi siquis, 45  
 Acrius ut moriar, venerit alter amor!

42 'Let that man portray my mistress.'—*ponere in arte* is so natural and correct an expression, that it seems surprising how Jacob and Lachmann should have preferred *in ante*, the reading of the Naples and Groning. MSS. Of the confusion between *n* and *r* we have had an instance in *ardidus* for (*c*)*andidus* sup. v. 24. Lachmann says, '*ante* verisimum est:—id est, ante quam alias tabulas ponat, pro exemplo pingat dominam nostram.' Truly, a most meagre sentiment.—*exemplo*, as an original to copy.

43 'Omnes quicunque Cynthiæ imaginem viderint, sive sint Eoi, sive Hesperii, eam deperibunt.' K. Lachmann has a long note on this passage, of more curious learning than of practical utility, in which he collects from the best poets many examples of words repeated with a change of the *ictus*, as in the present instance, 'sive illam Hesperiiis, sive illam ostendet Eois.'

45 With this verse Jacob and Lachmann commence a new elegy, and print it in continuation with the next, contrary to the authority of the MSS. But, if the sentiment here enunciated seems abrupt, is it not still more so at the beginning of another poem? Hertzberg appears to judge more correctly in the following words (*Quæst. Lib. ii. cap. v. p. 86.*) 'Non raro poematia diversi illa quidem argumenti, sed quæ una eademque occa-

sione nata exiguo temporis spatio interjecto scripta aut essent aut fingerentur, ab ipso poeta ita sunt conjuncta, ut, quomodo ab artificibus plures sæpe statuas in unum argumentum compositas esse videmus, sic in unius quodammodo corporis membra coirent.' He therefore places a mark of separation in this and other instances, to show the addition of an afterthought, or rather a postscript, to the poem as originally completed. The idea in the poet's mind seems to have been this: Cynthia's charms are such, that my former vows to live *vacuo lecto* were not broken without some excuse. My object now is to keep within the limits of this one new affection; for, since I experience such pangs in this, what should I suffer were another and still more ardent passion to possess me? For *aut mihi si quis* Lachmann gives *hei mihi, si quis*, Hertzberg *ah mihi, si quis* &c. I have some confidence in restoring *at mihi si quis*, which, like the Greek *ἀλλ' εἰ*, 'but what if,' furnishes the exact sense required. Compare Ovid, *Fast. ii. 399*, 'at si quis vestræ deus esset originis auctor,' if some fastidious critic should require an example of the concurrence of these words. At the same time I am aware that *at* is not commonly used in interrogative sentences, and therefore it seems best to regard it as interjectional.—*acrius ut moriar*, like *percam*, must be understood metaphorically, of the distresses

Ac veluti primo taurus detrectat aratra,  
 Post venit assueto mollis ad arva iugo,  
 Sic primo juvenes trepidant in amore feroces,  
 Dehinc domiti post hæc æqua et iniqua ferunt. 50  
 Turpia perpressus vates est vincla Melampus,  
 Cognitus Iphicli subripuisse boves;  
 Quem non lucra, magis Pero formosa coegit,  
 Mox Amythaonia nupta futura domo.

## IV.

Multa prius dominæ delicta queraris oportet,  
 Sæpe roges aliquid, sæpe repulsus eas,  
 Et sæpe immeritos corrumpas dentibus ungues,  
 Et crepitum dubio suscitet ira pede.  
 Nequicquam perfusa meis unguenta capillis, 5  
 Ibat et expenso planta morata gradu.

of love; as indeed *acriter mori* would have no meaning taken literally.

51 Melampus, son of Amythaon and brother of Bias, according to the common legend, undertook to drive the herd of Iphiclus for Neleus, the father of the fair Pero, that Bias might possess her as a wife. See Theocr. iii. 43. Hom. *Od.* xi. 290, xv. 225. Melampus however was caught in the attempt, and imprisoned for a time by Iphiclus. Being a seer, *προείπεν ὅτι φαραθήσεται, καὶ δεθείς ἐν αὐτῷ, οὕτω τὰς βοῦς λήψεται*, Apollodor. i. 9, 12. But, as Hertzberg remarks, our poet clearly represents Melampus himself to have been enamoured of Pero; otherwise there would be no point whatever in the illustration.

IV. Under the form of counsel and warning to a friend, the poet

describes his own experience in love.

1—4 'You will have to complain of many wrongs and many refusals; you will give way to much ill-temper and impatience, before the course of love becomes smooth for you.'—*crepitum suscitet* (*oportet*), the *creaking* of the shoe from hasty and irresolute steps seems intended. Others explain 'it of the noise made by stamping on the ground. The latter is the more natural action, the former the more correct meaning of the word. *Crepere* however is used even of the notes of a pipe, v. 7, 25. *increpare* of the sharp ringing sound of a bow, ib. 3, 66, *fragor increpat*, *Æn.* viii. 527.

5 'I found it of no avail to perfume my hair and to walk with slow and measured step,' i.e. in attempting to win the favour of Cynthia.

Non hic herba valet, non hic nocturna Cytæis,  
 Non Perimedæe gramina cocta manus.  
 Quippe ubi nec causas nec apertos cernimus ictus,  
 Unde tamen veniant tot mala, cæca via est. 10  
 Non eget hic medicis, non lectis mollibus æger;  
 Huic nullum cæli tempus et aura nocet.  
 Ambulat, et subito mirantur funus amici:  
 Sic est incautum, quicquid habetur amor.  
 Nam cui non ego sum fallaci præmia vati? 15  
 Quæ mea non decies somnia versat anus?  
 Hostis si quis erit nobis, amet ille puellas;  
 Gaudeat in puero, si quis amicus erit.

The commentators compare the Greek expression *περὰ φίθμου βαίνειν*.

7—14 'Nor can love be treated as an ordinary malady, and cured by diet or drugs.'—*Cytæis*, i.e. *Medea*: see on i. 1, 24. *Perimede* was a celebrated enchantress, mentioned in connexion with *Medea* by Theocritus ii. 16. Apollodorus (i. 7, 3) records the name of *Perimede* daughter of *Æolus* king of *Thessaly*, who is perhaps the same, that country being renowned for witches.—The MSS. give *per Medea*, which Beroaldus corrected from a late MS. Lachmann and Hertzberg explain *manus* by *turbæ*,—i.e. *veneficæ* in general; in which opinion I cannot follow them. Why should not 'herbs distilled (*cocta*) by the hand of *Perimede*' be allowed to signify philtres made after her recipe?

10 *Tamen*. The sense is, 'For, where we cannot see the cause of the malady, the course of all these evils (which nevertheless do spring from some source) is uncertain, and their treatment empirical.' Hertzberg well compares v. 5 of the next elegy, and Ovid, *Fast.* i. 495, 'Nec fera tempestas toto tamen horret in anno,'

though he has added other passages which are not to the point.

11 'It is no bodily affection; neither the season nor malaria has hurt him: he walks about in apparent health, and—drops down dead.' He means to express the perplexing nature of the malady of love, by comparing it with some obscure ailment (as disease of the heart) in which nothing does the patient any good, and by which he is suddenly carried off without, as it were, being actually ill.

14 *Incautum*, ἀφύλακτον, i.e. non præcavendum. — *quicquid habetur amor*, quicquid illud est quod dicitur amare. So Ovid, *Her.* xi. 32, 'Nec noram quid amans esset; at illud eram.' Eur. *Hippol.* τὶ τοῦθ', ὃ δὴ λέγουσιν ἀθεράπευτος ἐρᾶν;

15 'How many seers and beldames have I not paid to interpret my dreams and tell me my fortune?' Theocr. ii. 90, καὶ ἐς τίνος οὐκ ἐπύρρησα; ἢ ποίας ἔλεγον γραιὰς δόμον, ἄνδρ' ἐπῆδεν;

18 *In puero*, in amasio. 'My worst wish to an enemy is that he may be captivated by women; to a friend I would say, fix your regard upon a youth, where (v. 19—22) the course of affection has nothing to fear from

Tranquillo tuta descendis flumine cymba:  
 Quid tibi tam parvi litoris unda nocet? 20  
 Alter sæpe uno mutat præcordia verbo,  
 Altera vix ipso sanguine mollis erit.

## V.

Hoc verum est, tota te ferri, Cynthia, Roma,  
 Et non ignota vivere nequitia?  
 Hæc merui sperare? dabis mihi, perfida, pœnas;  
 Et nobis aliquo, Cynthia, ventus erit.  
 Inveniam tamen e multis fallacibus unam, 5  
 Quæ fieri nostro carmine nota velit,  
 Nec mihi tam duris insultet moribus, et te  
 Vellicet. Heu sero flebis amata diu!  
 Nunc est ira recens, nunc est discedere tempus:  
 Si dolor abfuerit, crede, redibit amor. 10

rocks and shoals. The one is mollified by a word; the other is scarcely appeased by your very life-blood.' On the sense of *in puero* see on i. 13, 7.

V. He upbraids Cynthia with an inconstancy which was so notorious as to have become common gossip; and threatens to leave her, and write verses in praise of one more deserving of the honour. It is clear he feels himself piqued as a poet, as well as aggrieved as a man.

1 *Ferri*, 'differrî, diffamari.'—*Kui-noel*.

4 The MSS. agree in *et nobis Aquilo*, a reading which, as Hertzberg pleasantly remarks, 'immanes tempestates interpretibus movit.' Accordingly, he admits *aliquo*, which is the almost certain correction of Lach-

mann, (or rather, his improvement upon Burmann's emendation *alio*.) The sense will then be, 'I shall sail somewhere else,' i. e. I will attach myself to some other mistress. The metaphor we have just seen in the preceding elegy, vv. 19, 20. Jacob, while he retains the vulgate, assents to the correction. Should any one insist on the MSS. reading, perhaps *eris* for *erit* would afford the best solution of the difficulty; 'I shall hold you as fickle as the wind.'

5 *Tamen*. See the preceding, v. 10. The sense is, *quamvis pleræque fallaces sint, inveniam tamen unam &c.*

8 *Vellicet*. 'Verbum vindictæ feminæ in rivalem alteram apprime conveniens; te insectabitur, per ora hominum traducet. Horat. *Serm. i.*

Non ita Carpathiæ variant Aquilonibus undæ,  
 Nec dubio nubes vertitur atra Noto,  
 Quam facile irati verbo mutantur amantes :  
 Dum licet, injusto subtrahe colla iugo.  
 Nec tu non aliquid, sed prima nocte dolebis : 15  
 Omne in amore malum, si patiare, leve est.  
 At tu, per dominæ Junonis dulcia jura,  
 Parce tuis animis, vita, nocere tibi.  
 Non solum taurus ferit uncis cornibus hostem,  
 Verum etiam instanti læsa repugnat ovis. 20  
 Nec tibi perjuro scindam de corpore vestem,  
 Nec mea præclusas fregerit ira fores ;  
 Nec tibi connexos iratus carpere crines,  
 Nec duris ausim lædere pollicibus.  
 Rusticus hæc aliquis tam turpia prælia quærat, 25  
 Cujus non hederæ circuire caput.  
 Scribam igitur, quod non umquam tua debeat ætas :  
 CYNTHIA FORMA POTENS, CYNTHIA VERBA LEVIS.

10, 79: *vellicat absentem Demetrius.*  
—*Kuinoel.*

11 *Variant.* 'Change colour.' See v. 2, 13, and on i. 15, 7.

14 *Subtrahe.* He addresses himself, and argues the necessity of immediate separation, having felt his own weakness in keeping resolutions before, ii. 3, 4.

15 'Dolebis, sed iste dolor non ultra primæ noctis spatium protenditur.'—*Kuinoel.*

17 After threatening Cynthia that he will abandon her for ever, he relents, and has recourse to the most gentle and winning expostulation. Propertius is eminently a poet of the heart. He carries with him the whole sympathy of the reader; and the singular charm of his verses consists in

their intense feeling, while Ovid is more indebted to his art in versification for making an impression on the affections.—*tuis animis*, 'through your own waywardness.'

19—20 'Even a naturally harmless and quiet disposition can resent, if irritated beyond endurance.'

28 *Verba levis*, i. e. false in her professions of fidelity. Kuinoel and Barth read *forma levis*, inferior in sense (if indeed, it has any meaning at all, except that in i. 4, 9, quoted by Lachmann,) and contrary to the authentic copies. Of all the absurdities (and they are not few) inflicted by Scaliger on Propertius, his emendation of this verse bears the palm: 'Cynthia formipotens, Cynthia verbi-levis.'

Crede mihi, quamvis contemnas murmura famæ,  
Hic tibi pallori, Cynthia, versus erit.

30

## VI.

Non ita complebant Ephyræ Laïdos ædes,  
Ad cuius jacuit Græcia tota fores,  
Turba Menandræ fuerat nec Thaidos olim  
Tanta, in qua populus lusit Erichthonius,  
Nec quæ deletas potuit componere Thebas

5

29 *Contemnis* Kuinoel and Barth, contrary to the MSS. and the usage of the best writers. Not that *quamvis*, when used for *quamquam* (καίτοι), may not be followed by an indicative; but that in this case it bears its proper sense of *however much*, and therefore requires the conjunctive.

VI. The subject of this elegy is so intimately connected with the last, that it is surprising that no adventurous editor has proposed to print it continuously. Jacob and Lachmann have disfigured the present poem by introducing marks of lacunæ in several places (after v. 24, 26, 34, 36,) though there is not the slightest proof of anything having been lost except a certain abruptness, more imaginary than real,—certainly not greater than the excitement of the writer's mind will amply account for. Of this propensity to 'disjunctiveness' we shall have many other instances to discuss in the present and succeeding books.

1—3 *Lais* of Corinth and *Thais* of Alexandria were celebrated courtesans, whose beauty and accomplishments captivated the richest and greatest men of their day. The first lived in the time of the Peloponnesian war: the second was contemporary

with Alexander and the Ptolemies, who are said not to have been insensible to her charms. She is called '*Thais pretiosa Menandri*' in v. 5, 43, from that poet having inscribed a play with her name.

4 *Lusit*, 'disported itself.' This verb expresses the Greek ἀφροδισιάζειν, as K. remarks. See iii. 9, 24, and i. 10, 9.—*in qua*: see note on i. 13, 7.—*populus Erichthonius*, the Athenians.

5 *Phryne*, a contemporary of *Thais*, was a renowned beauty born in Bœotia, and so popular with the gay and the wealthy that she offered to rebuild Thebes at her own expense on condition that Alexander who destroyed it would consent to allow an inscription to record the facts.—*componere*, 'to put together,' i. e. rebuild. There is, of course, nothing in the word which of itself can imply *reponere*. This sense is derived from the epithet *deletas*. Kuinoel endeavours to elicit such a meaning from '*urbem componere terra*,' *Æn.* iii. 387, and '*componere templa*,' *Ovid, Fast.* 1, 708. With the latter passage the sense of v. 9, 74, accords better than the verse before us. In the first six lines we notice the compliment paid to *Cynthia*, by compar-

Phryne, tam multis facta beata viris.  
 Quin etiam falsos fingis tibi sæpe propinquos,  
 Oscula nec desunt qui tibi jure ferant.  
 Me juvenum pictæ facies, me nomina lædunt,  
 Me tener in cunis et sine voce puer; . 10  
 Me lædit, si multa tibi dedit oscula mater,  
 Me soror, et cum qua dormit amica simul.  
 Omnia me lædunt;—timidus sum; ignosce timori;—  
 Et miser in tunica suspicor esse virum.  
 His olim, ut fama est, vitiis ad prælia ventum est: 15

ing her successes with those of the most celebrated *ἑταῖραι* of antiquity, together with a reproach for her reckless and glaring infidelity. The poet proceeds to express his jealous fears lest every pretended relation of Cynthia should prove a lover in disguise, and every portrait a souvenir of some favoured admirer.

6 *Facta beata*. This shows how completely *beatus*, the participle of *beare*, had passed into an adjective.

8 *Nec desunt*. There is a slight irony in this: 'you say they are only cousins, who have a right to salute you.' Jacob (probably by an oversight) has edited with Kuinoel and the emendators *ne desint*.

9 *Numina*, Kuinoel, with one or two of the interpolated copies. This reading Hertzberg thinks 'non infictum,' supposing with others that portraits of the gods may be meant, made to represent, according to a custom not unusual, likenesses of friends and admirers. But *nomina* (*i.e.* juvenum) pronounced by Cynthia as if speaking of her relations, is far more simple and natural, and has all the good copies in its favour.

10 *Puer*. Cynthia had no child of her own. (See iii. 9, 33, 'cum tibi nec frater, nec sit tibi filius ullus.')

The child alluded to does not therefore imply any fear that it was Cynthia's by another father, but simply that the poet is jealous of the kisses bestowed even on a child in the cradle: an hyperbole, as in the following distich.

12 *Cum qua*, &c. et ea, cum qua amica dormit, *i.e.* even though my suspicions might fairly be removed by the circumstance. *Amica* is not Cynthia, but any friend or attendant; the idea uppermost in the poet's mind being, that a lover is lurking under this or that character, even though a female one. It is surprising that *cum qua*, the correction of Dousa, *i.e.* *cum aliqua*, for *si qua*, should have received the approbation of Lachmann, Hertzberg, and Jacob.

14 *In tunica*. Although this garment was worn by men, as was the toga under certain circumstances by women, it is clear from this passage that the two words, in a general sense, represent the distinctive dresses of the sexes. Compare v. 9, 23.

15—24 The connexion of these verses with the preceding seems to be this: 'Such indeed are the frands which have ever been practised, and such are the jealousies of men consequent upon them.' Of the latter he proceeds to give examples.

His Trojana vides funera principiis.  
 Aspera Centauros eadem dementia iussit  
 Frangere in adversum pocula Pirithoum.  
 Cur exempla petam Graium? tu criminis auctor,  
 Nutritus duro, Romule, lacte lupæ. 20  
 Tu rapere intactas docuisti impune Sabinas;  
 Per te nunc Romæ quidlibet audet Amor.  
 Felix Admeti conjunx et lectus Ulixis,  
 Et quæcumque viri femina limen amat.  
 Templâ Pudicitiae quid opus statuuisse puellis, 25  
 Si cuivis nuptæ quidlibet esse licet?  
 Quæ manus obscenas depinxit prima tabellas,  
 Et posuit casta turpia visa domo,  
 Illa puellarum ingenuos corrumpit ocellos,  
 Nequitiaeque suæ noluit esse rudes. 30  
 Ah gemat, in terris ista qui protulit arte

17 'The same infatuation led the Centaurs to break embossed beakers over the head of Pirithous. See note on ii. 2, 9.

20 *Duræ*, Lachmann and Kuinoel, with one late MS. Hertzberg compares v. 4, 52. 'dura papilla lupæ.'

23 *Ulyxis*. According to analogy, this word should be written *Olyxis*, and so (if I remember aright) Dr. C. Wordsworth copied it from the walls of Pompeii. The word, as the learned author of *Varronianus* has clearly proved (p. 103), on the suggestion of Mr. Kenrick, meant ἄλιος, Æolic for ἀλῖος, the dwarf. 'Ολίξων is the name of a town in Homer, *Il.* ii. 717. Thus the Latin language has retained a form older than the Greek in Homer's time; for that poet plays on the name 'Οδυσσεύς, and the verb 'Οδύσσομαι.

25 *Templa*. There were two, dedicated to P. patricia, in the forum boarium, and to P. plebeia, in the

Vicus Longus. *Livy*, x. 23. The poet shows the absurdity and the mockery of public temples to Chastity, while every private house tended to a violation of that virtue by its internal decorations. The passage 27-36 is a very fine one; and it is curious to remark the ideas of morality which could induce a Propertius so feelingly to bewail the depravity of the times, unconscious of his own delinquencies.

27 *Tabellas*. From v. 34 it seems clear that the fresco paintings on stucco are meant, which were very frequently of the most amorous, not to say grossly indecent description. To them perhaps Juvenal alludes in the celebrated lines, 'Nil dictu fœdum visuque hæc limina tangat, intra quæ puer est.' I scarcely comprehend on what ground Hertzberg, on v. 34, after Welcker, says 'non picturas tectorias, sed tabellas parietibus inclusas,' comparing the present verse.

31 *Gemat, οἰώξεν*. In terris for



Jurgia sub tacita condita lætitia.  
 Non istis olim variabant tecta figuris:  
 Tum paries nullo crimine pictus erat.  
 Sed non immerito velavit aranea fanum, 35  
 Et mala desertos occupat herba Deos.  
 Quos igitur tibi custodes, quæ limina ponam,  
 Quæ numquam supra pes inimicus eat?  
 Nam nihil invitæ tristis custodia prodest:  
 Quam peccare pudet, Cynthia, tuta sat est. 40  
 Nos uxor numquam, numquam me ducet amica:  
 Semper amica mihi, semper et uxor eris.

## VII.

Gavisa est certe sublatam Cynthia legem,  
 Qua quondam edicta flemus uterque diu,

*sub terris*, says Kuinoel. There is no ground for such an interpretation: it is better to connect *in terris* with what follows.

32 *Jurgia*. The quarrels and disputes of lovers, originating from what was meant tacitly to please the eye. The latter being the secret source of the former, are said *condere*, to conceal them. *Jurgia* are the same as the Greek *velaç*, a word peculiarly applied to disputes caused by jealousy.

35 'Hoc distichon, præsertim hoc loco positum, intelligi nullo modo potest,' Lachmann; who places the mark of a lacuna before it. Hertzberg would read *sed nunc immerito*. It is difficult to see what the editors object to in the vulgate, of which the sense is by no means obscure: 'But now religion has fled; vice and immorality prevail, and the gods are neglected. How therefore (v. 37) shall I keep my Cynthia virtuous, apart from her moral sense?'—*non immerito*, 'not without good reason,'

*i. e.* no wonder the temples are deserted when piety is lost.

39 *Nihil prodest invitæ, i. e.* nolenti pudicam esse non opus est custodem imponere: 'persuasæ fallere rima sat est,' v. 1, 146.

42 'For my part, I can assert that neither wife nor mistress shall ever draw me away from my Cynthia.' To avoid the change of *nos* and *me*, Lachmann gives *diducet*, Kuinoel *uxor me nunquam*. But such corrections are mere trifling with the text.

VII. He congratulates Cynthia on his not being compelled by the law to take a wife, and so obliged to desert his mistress. A poem remarkable for its pathos and tenderness.

1 *Sublatam legem*. Tacit. Ann. iii. 25: 'Relatum deinde de moderanda Papia Poppæa, quam senior Augustus, post Julias rogationes, incitandis calibum pœnis et augendo ærario sanxerat. Nec ideo conjugia et educationes liberum frequenta-

Ni nos divideret; quamvis diducere amantes

Non queat invitos Juppiter ipse duos.

At magnus Cæsar;—sed magnus Cæsar in armis: 5

Devictæ gentes nil in amore valent.

Nam citius paterer caput hoc discedere collo,

Quam possem nuptæ perdere amore faces,

bantur, prævalida orbitate: ceterum multitudo periclitantium gliscebatur, cum omnis domus delatorum interpretationibus subverteretur; utque antehac flagitiis, ita tunc legibus laborabatur.' See on this passage the excellent note of the last editor, Ritter. The Julian law alluded to he considers to have been revived in the year of the city 736; and certainly it was in force in 737, when Horace speaks of the 'patrum decreta super jugandis feminis,' *Carm. Sæc.* 17; but it was found so impracticable that it had to be modified shortly afterwards. An historical difficulty occurs in the discrepancy of dates, since the present book is shewn by Hertzberg to have been written in 728, and he is therefore driven to the supposition that some previous attempt of Augustus must be alluded to, (see *Quæst. Prop.* p. 224 seq.) and that the 'Julie rogationes' of Tacitus must be understood of a bill founded on Julius Cæsar's edict by Augustus, but which never passed into a law. The Lex Papia Poppæa was not carried till the year 762, or A.D. 9. The reason why Propertius could not have married Cynthia was that she was a *meretrix*; and such were not allowed by the Roman law to marry with ingenui. See Hertzberg, *Quæst.* lib. 1, cap. vi. p. 36. Kuinoel's introductory note, which is full of mistakes, errs especially from a misconception of the real character of Cynthia, whom he regards, and often describes in his commentary, as a lady of high birth.

3 *Ni nos divideret.* The sense is, 'flentes timebamus ne nos divideret.' *Ni* is an old usage for *ne*, which latter is the reading of the Groning. MS. Hertzberg rightly shows that since 'quicumque flet, aut doleat aut metuat necesse est,' the construction is sometimes adapted to both of these meanings. (*Quæst.* p. 156). In *dividere* and *diducere* a difference of sense seems intended: 'the law might separate us, though Jove himself could not break the bonds of mutual affection.'

5 It is not very clear whether we should understand *at magnus* (est) *Cæsar*, or *at magnus Cæsar diducere potest*. The latter is the construction adopted by Kuinoel, and also by Hertzberg, who considers the flattery of making Augustus superior to Jove not too gross for the age: and he is right. But the poet may be supposed to correct himself after making an apparently disparaging remark on Cæsar's law; 'I admit indeed that he is great; but his greatness is in arms, not in controlling affections; and I say that neither he nor Jove himself can do this.'—*devictæ gentes*, &c. for '*devictis gentes nil valet*.' Cf. *Æn.* xi. 268.

8 *Faces.* 'Intellige flammæ amoris ingenuas, quas matrimonio perdere vereatur poeta.' Hertzberg; who compares i. 13, 26, and i. 18, 21. The earlier commentators absurdly explained this '*faces nuptiales inutili sumptu dispendioque frustra prodigendas*.'

Aut ego transirem tua limina clausa maritus,

Respiciens udis prodita luminibus.

10

Ah mea tum qualis caneret tibi, Cynthia, somnos

Tibia, funesta tristior illa tuba!

Unde mihi patriis gnatos præbere triumphis?

Nullus de nostro sanguine miles erit.

Quod si vera meæ comitarem castra puellæ,

15

9 The construction is, *aut* (quam) *transirem* &c. 'I would sooner die than have to pass by your house, and see it abandoned and closed, as I proceed to my home in the marriage procession.' The editors however agree in placing a full stop at *faces*, and commencing a new *interrogative* sentence with *aut ego* or *anne ego*.—*prodita*, *i. e.* a me: in the sense of *προδοῦναι*.

11 'What sort of sleep would the pipe play you in the same procession, as it passed by night conducting the bride to her husband? Would it not sound more doleful than the trumpets in a funeral?' For *Cynthia* the Naples MS. has *tybia*. In Kuinoel's and Barth's editions the verse is corrupted into *ah mea tum quales faceret tibi tibia cantus*. The juxta-position of *tibi tibia* would offend any ear but that of a determined emendator. For the allusion in *tibia* and *tuba* compare Ovid, *Her.* xii. 140, 'Tibiaque effudit socialia carmina vobis, At mihi funesta flebiliora tuba.' In this, as in so many other instances, it is difficult to acquit Ovid of plagiarism. See also *inf.* v. 11, 9, 'Sic mæstæ cecinere tubæ.'

13 *Unde mihi*, *i. e.* quo mihi? quid prodest? In most of the copies a new elegy commences with this verse. Lachmann and Jacob put a mark of a lacuna. But the connexion is complete. 'Why should I marry, merely to furnish sons for the army?' This

verse supplies a clear hint of the real motive in passing the laws *de maritandis ordinibus*: which indeed is known from other sources, viz., to supply the deficiency in the population caused by the civil wars, which rendered it difficult to procure a sufficient number of recruits. See Hor. *Od.* i. 2, 'vitio parentum rara juvenus.'

15 Compare v. 3, 45, 'Romanis utinam patuissent castra puellis.' Tacitus (*Ann.* iii. 33—4) records an interesting debate on a measure proposed in the senate 'ne quem magistratum, cui provincia obvenisset, uxor comitaretur;' which was negatived rather as an indulgence than on military principles.—For the obscure words *vera meæ*, Scaliger, followed as usual by Kuinoel, reads *Romanæ*; a most improbable conjecture on any known principles of palæography. Hertzberg, who reads *comitarent* with the MSS., thus explains it: 'Quamquam si castra, quæ puellæ meæ sequuntur, *i. e.* dulcis illa amoris militia (i. 6, 30) vera militia verumque bellum esset; summus miles par mihi non esset futurus.' Propertius (like most of the elegiac poets) constantly speaks of the *castra amoris*, as again v. 1, 138, so that it became almost necessary, if he wished to be understood in speaking of *real* warfare, to add *vera*.—*meæ puellæ*, in the plural, is used (as Hertzberg thinks) not only because 'one mistress does not make

Non mihi sat magnus Castoris iret equus.  
 Hinc etenim tantum meruit mea gloria nomen,  
 Gloria ad hibernos lata Borysthenidas.  
 Tu mihi sola places: placeam tibi, Cynthia, solus:  
 Hic erit et patrio sanguine pluris amor.

20

## VIII.

Eripitur nobis jam pridem cara puella;  
 Et tu me lacrimas fundere, amice, vetas!  
 Nullæ sunt inimicitiae, nisi amoris, acerbæ;

a camp,' but because the poet elsewhere openly boasts, as in iii. 26, 57, of the favour of several mistresses, 'ut regnet mixtas inter conviva puellas.' This is surely unsatisfactory. For it is obvious that Cynthia must be principally and in particular meant, since, taken literally, the plural involves an absurdity, as it would convert a compliment into an insult.—Jacob gives *comitarer* from the excerpts of Pucci, and perhaps on the whole this is the simpler sense: 'Were I in reality (*i.e.* not only as a *miles amoris*) to follow my Cynthia in the field' &c.

16 The horse of Castor,—as renowned for the equestrian as his brother for the pugilistic art,—was called *Cyllarus*, Virg. *Georg.* iii. 90. The sense is, 'I would rush to battle as quickly as the best steed could carry me.'

17 *Etenim*. There is an ellipse which must be supplied to connect the sense. ('But I do not fight, for I am by profession a poet:) it is from this, not from deeds of arms, that my fame lives.'

20 *Patrio sanguine*. A singular expression for *procreandis liberis*, as

Hertzberg appears rightly to explain it, referring it to the Julian law. *Patrio* is either for *paterno*, 'I prefer illicit love to the honours of paternity,' or it signifies the Roman race in a general sense. Compare *patriis triumphis*, 'national triumphs,' v. 13.

VIII. A singularly elegant and eloquent composition, lamenting the success of a rival, and threatening vengeance against both him and the faithless Cynthia. The parties alluded to in vv. 3 and 5 are unknown. Lachmann divides this elegy into two at v. 17, and prints the first part as lacunose, in which he is followed by Jacob. Having a decided opinion on the unity and integrity of the whole, as arranged in all the MSS., I have not hesitated to restore the old way, with Hertzberg and Kuinoel.

1 *Jam pridem cara* must be construed together. He means to express his prior claims to possession arising from long attachment.—*jampridem eripitur* would mean 'has this long time been gradually leaving me,' and is less consistent with the outburst of grief implied in the next verse.

3 *Acerbæ*, 'implacable.'

Ipsum me jugula, lepior hostis ero.  
 Possum ego in alterius positam spectare lacerto? 5  
 Nec mea dicetur, quæ modo dicta mea est?  
 Omnia vertuntur; certe vertuntur amores:  
 Vinceris, aut vincis; hæc in amore rota est.  
 Magni sæpe duces, magni cecidere tyranni,  
 Et Thebæ steterant, altaque Troja fuit. 10  
 Munera quanta dedi, qualia carmina feci!  
 Illa tamen numquam ferrea dixit: Amo.  
 Ergo jam multos nimium temerarius annos,  
 Improba, qui tulerim teque tuamque domum.  
 Ecquandone tibi liber sum visus? an usque 15  
 In nostrum jacies verba superba caput?  
 Sic igitur prima moriere ætate, Properti?  
 Sed morere; interitu gaudeat illa tuo;  
 Exagitet nostros Manes, sectetur et umbras,

10 The MSS. have *steterant*, which Jacob alone retains in the text, though approving of Scaliger's correction. It is not so certain that Propertius would have preferred *steterunt* to a lax use of the pluperfect, were the alternative to choose between them.

11 *Vel*. 'cum leni correctione copulat.' Jacob. Hertzberg has this excellent note: 'cum aut non posse simul esse duas res significet; et vero simpliciter, esse simul; vel in medio positum non debere quidem simul esse, sed posse ita cogitari, indicat.' For example: *aut vir, aut femina* (but not both); *et vir et femina* (both at once); *vel vir vel femina*, (either one or the other, or possibly both.) So below, v. 39. *inferior vel matre vel armis*, 'certainly in one or the other, probably in both.' Here we may translate, 'and I might say, how many verses have I composed.'

13—16 These lines admirably ex-

press the roused spirit of a wronged man. It is easier to understand *sum* with *temerarius* (and perhaps it is not too much to say that its omission imparts a tone of abruptness and indignation), than to suppose a distich lost, while v. 15 so closely continues the senso. Hertzberg, by placing only a comma after *domum*, makes the construction to be 'ecquando ego temerarius—visus sum liber?' But *ergo ecquandone?* do not well agree; on the other hand *ergo* is used in making admissions or confessions: 'so then I have been rash,' &c.

17 'Shall I then die without an effort to escape? Yes: die, as Hamon died of love for Antigone: die, that she may exult in her victory.' There is something fine in the sudden despair with which he resigns his resolution to resist as soon as he has made it. Kuinoel well says in his terse way, 'splendidus locus.'

Insultetque rogis, calcet et ossa mea. 20  
 Quid? non Antigones tumulo Bœotius Hæmon  
 Corruit ipse suo saucius ense latus,  
 Et sua cum miseræ permiscuit ossa puellæ,  
 Qua sine Thebanam noluit ire domum?  
 Sed non effugies: mecum moriaris oportet; 25  
 Hoc eodem ferro stillet uterque cruor.  
 Quamvis ista mihi mors est inhonesta futura;  
 Mors inhonesta quidem; tu moriere tamen.  
 Ille etiam abrepta desertus conjuge Achilles  
 Cessare in tectis pertulit arma sua. 30  
 Viderat ille fugas, tractos in litore Achivos,  
 Fervere et Hectorea Dorica castra face;  
 Viderat informem multa Patroclon arena  
 Porrectum et sparsas cæde jacere comas;  
 Omnia formosam propter Briseïda passus: 35  
 Tantus in erepto sævit amore dolor.  
 At postquam sera captiva est reddita pœna,  
 Fortem illum Hæmoniis Hectora traxit equis.  
 Inferior multo cum sim vel matre vel armis,  
 Mirum, si de me jure triumphat Amor? 40

23 *Cum* (ossibus) *puellæ*. See on ii. 3, 21.

26 *Eodem*. On the synizesis see v. 7, 7.

30 *In tectis*, 'in his tent.' Kuinoel has in *Teucros*, from the later and interpolated copies. Barth has the bad taste to read in *theis*.

31 *Fugas*. Thus Lachmann, Hertzberg, and Jacob, with the Naples MS. The Groning. MS. and ed. Rheg. give *fuga tractos*, (*fractos*, Kuinoel.)—In the next verse the burning of the Grecian fleet by Hector is alluded to.

33 Kuinoel and Barth edit *Patroclon*, which is a false quantity. The MSS. agree in *Patroclon*. Both Πάτροκλος and Πατροκλῆς occur.—*multa arena porrectum*, ἐν κοίῃσι μέγας μεγαλωστί τανυσθεῖς, *Il.* xviii. 27.

37 *Sera pœna*, 'by a late retribution,' πούῃ, as K. remarks.

39 *Matre*. Because a goddess was the mother of Achilles. Most of the copies have *Marte*. On *vel—vel*, see above on v. 11.

40 There is some confusion in this verse between *mirum, si triumphat*, and *jure triumphat*.

## IX.

Iste quod est, ego sæpe fui; sed fors et in hora,  
 Hoc ipso cjecto, carior alter erit.  
 Penelope poterat bis denos salva per annos  
 Vivere, tam multis femina digna procis;  
 Conjugium falsa poterat differre Minerva, 5  
 Nocturno solvens texta diurna dolo;  
 Visura et quamvis numquam speraret Ulixem,  
 Illum expectando facta remansit anus.  
 Nec non exanimem amplectens Briseïs Achillem  
 Candida vesana verberat ora manu, 10

IX. Like the last, this is a very charming poem; but like it also, it has been disfigured by being printed in a mutilated and lacunose form in the editions of Jacob and Lachmann. Even Hertzberg has a gap between v. 40 and 41. No stronger presumption of the fallacy, or at least, the utter uncertainty, of these opinions need be adduced, than the fact that the editors themselves do not agree as to *where* the supposed abruptness exists; for while Jacob ignores one of Lachmann's *lacuna* (after v. 24), Hertzberg ignores those of both, except after v. 40.—The subject of this elegy is the same as the preceding, and probably in reference to the same rival. He upbraids Cynthia with ingratitude, and asserts his unchanged affection in the most moving terms.

1 *Iste*. On the contemptuous use of this pronoun applied to a rival, see on i. 2, 25.—'The same inconstancy which induced you to reject me for this man, will perhaps in an hour supply his place by a third.' The natural sentiment of one who tries to persuade himself that his rival is not

really beloved—*forsit* is the not improbable reading in Barth's edition.

7. *Visura speraret*. A very remarkable construction, to which it is not easy to find an exact parallel in either language. The Greeks do not say *ἤλπιζεν ἐψομένη* for *ἐψέσθαι*, and Virgil's well-known 'sensit medicos delapsus in hostes' pertains to an idiom restricted to verbs of sense and perception. The present may, perhaps, be regarded as an attempt at a Grecism, made on unsound principles. He intended to express *speraret se visuram esse*, and thought himself at liberty to substitute *visura*. The instance given by Hertzberg, from iv. 6, 40, 'jurabo et bis sex integer esse dies,' is not strictly to the purpose, being a simple rendering of *ἀποῖμαι ἢ μὴν ἀγνίσαι*, or *ἀγρὸς εἶναι*.

8 *Remansit*, *i. e.* in ejus conjugio: 'perduravit,' *Hertz*. Lachmann quotes iii. 11, 17, 'me tibi ad extremas manusurum, vita, tenebras,' and Homer's use of *μένειν* in several passages relating to Penelope, as well as Eur. *Orest.* 583. (590.) Compare i. 1, 31. and 10, 29.

Et dominum lavit mærens captiva cruentum,  
 Appositum flavis in Simoënta vadis;  
 Fœdavitque comas, et tanti corpus Achilli  
 Maximaque in parva sustulit ossa manu,  
 Cum tibi nec Peleus aderat nec cærule mater, 15  
 Scyria nec viduo Deidamia viro.  
 Tunc igitur veris gaudebat Græcia natis;  
 Tunc etiam felix inter et arma pudor.

12 This verse is probably corrupt. The MSS. agree in *fluviis*, which Jacob and Hertzberg retain; the latter however alone attempts to defend *fluviis vadis*, which he thinks intended to express a shallow pool of running water, the epithet, or rather attribute, implying the virtue believed to reside in such water for the purposes of lustration. It is difficult to believe that the usage is good Latin. Is it conceivable that *fluvius vadum* could have been used in the nominative? With Lachmann and Kuinoel I have admitted Heinsius' conjecture, *flavis*, for which Horace's 'flavum Tiberim,' furnishes sufficient authority. It has, however, this objection, though to some it may appear a fanciful one, that the word expresses the name of the second Trojan stream, *Xanthus*. If *vadis* could mean (and why should it not?) the sandy puddles as seen when the tide has retired, *fulvis* would be an obvious suggestion, from Virgil's use of *fulva arena*, *Georg.* iii. 110.—in *Simoënta*, as the Greeks say *rubíni eis ríonoi*, 'brought to the river and laid there.' Hertzberg suggests that it may mean 'so placed as to lie in the water in part.' Perhaps however in *Simoënta* was meant to depend on some word (as *fusis* or *fluxis*) now lost in the corrupt *fluviis*.

13 *Fœdavit, ἔσχευε*. The poet imitates *Il.* xviii. 23, as the commentators have pointed out. There is something touching and beautiful in Briseis holding 'the huge bones (*i. e.* the ashes of them) in her little hand.' It is the happy stroke of an artist to a picture. For *Achilli* Pucci gives *Achillis*. It is clear that the Latin writers had two distinct forms, *Achilles* and *Achilleus*. Of these their language had no method of declining the latter analogous to the Greek βασιλεὺς, βασιλείος. They therefore regarded it simply as a form in *us*, and declined it *Achilleus*,—ei (contracted into—i),—eo, but in the accusative and vocative they resumed the true Greek forms, at least in some names, as *Orphœa* and *Orphœu*.

15 *Tibi*. Achilles is addressed. 'All this Briseis did through her affection for you, when others stood aloof.'—*viduo viro*, χηρείῳ σοι, 'when thus left a widower,' *i. e.* by the desertion of Deidamia, by whom, when in the island of Scyros, the hero had had a son Pyrrhus (or Neoptolemus).—Lachmann and Kuinoel have *toto* for *viro*, from a late MS.

18 *Felix* &c. 'Then also virtue thrived even in the camp.'—*etiam* is to be taken with *tunc*, so that *et arma* has its own independent force.



At tu non una potuisti nocte vacare,  
 Impia, non unum sola manere diem. 20  
 Quin etiam multo duxistis pocula risu,  
 Forsitan et de me verba fuere mala.  
 Hic etiam petitur, qui te prius ipse reliquit;—  
 Di faciant, isto capta fruarè viro!  
 Hæc mihi vota tuam propter suscepta salutem? 25  
 Cum capite hoc Stygiæ jam poterentur aquæ,  
 Et lectum flentes circum staremus amici,  
 Hic ubi tum, pro di, perfida, quisve fuit?  
 Quid, si longinquos retinerer miles ad Indos?  
 Aut mea si staret navis in Oceano? 30  
 Sed vobis facile est, verba et componere fraudes:  
 Hoc unum didicit femina semper opus.  
 Non sic incerto mutantur flamine Syrtes,  
 Nec folia hiberno tam tremefacta Noto,  
 Quam cito feminea non constat fœdus in ira, 35  
 Sive ea causa gravis, sive ea causa levis.  
 Nunc, quoniam ista tibi placuit sententia, cedam:  
 Tela, precor, Pueri, promite acuta magis!

25 I have placed the interrogation at the end of this verse rather than after v. 27, with most of the editors, because *cum—tum* seem to be natural correlatives. For *hæc* Kuinoel has *quæ*, with an exclamation at *amici* v. 27. The sense is, 'Are these the vows I made for your recovery, when you were despaired of?' i.e. is this the gratitude you show for all my concern? Hertzberg well compares v. 3, 11. 'hæcne marita fides?' &c. The dangerous illness and recovery of Cynthia are described again iii. 20, but if we follow Hertzberg (*Quæst.* p. 224,) in his chronological arrangement of the poems, the present elegy

was written A. U. C. 728, the other later than 729, but before 732.

33 *Mutantur*, i.e. by the shifting of the sands: an event common to all shoals, and constituting their chief danger.

38 *Pueri*, 'O Cupids.' Compare v. 1, 138, 'Et Veneris pueris utilis hostis eris.' iii. 21, 3, 'obvia nescio quot pueri mihi turba minuta.' Kuinoel, following Burmann, strangely understands the slaves;—'alloquitur pueros, servos, eosque cohortatur ut ipsi ferro mortem inferant.' Barth is here quite right: 'alloquitur Cupidines cum desperatione.'

Figite certantes, atque hanc mihi solvite vitam :

Sanguis erit vobis maxima palma meus.

40

Sidera sunt testes, et matutina pruina,

Et furtim misero janua aperta mihi,

Te nihil in vita nobis acceptius umquam ;

Nunc quoque eris, quamvis sis inimica mihi ;

Nec domina ulla meo ponet vestigia lecto :

45

Solus ero, quoniam non licet esse tuum.

Atque utinam, si forte pios eduximus annos,

Ille vir in medio fiat amore lapis !

Non ob regna magis diris cecidere sub armis

41—52 Here Jacob, Lachmann, and Hertzberg, (as stated at the beginning of the elegy) place a mark of severance, as if the concluding lines had no intelligible connexion with the preceding. The last editor does not hesitate to call it 'pannus ordine præpostero hic assutus, ad El. xiii. (iii. 4) referendus.' It is hard that the poet may not end his appeal to Cynthia by the simple and natural sentiment, 'The very stars can bear witness how I have ever loved you,' without being so capriciously used. By placing a colon at the end of v. 42, and thus making v. 43 an independent sentence, an incoherence (if such it can be called) is created, which is at once removed by adopting the construction *sidera sunt testes—te nihil unquam acceptius fuisse*. But, since Hertzberg adds, 'Lachmannus non posse post absolutum jam carmen hunc exitum tolerari certissimis argumentis evicit,' it is due to these learned men briefly to examine these cogent reasons. 'Hitherto,' says Lachmann, 'the poet has despaired—given in—invoked the Cupids to kill him. Now he declares he will never

live with another.' Truly, an invincible argument! Let the reader compare the perfectly parallel *μετάνοια* in il. 5, 17, where, after asserting that he will instantly leave her, he begs her to relent, and think of her own interest. Similarly, he now offers to receive her again into his favour, and declares that he will have her or no one.

45 *Vestigia*. This word, like *στίβοι φιλάροες* in *Æsch. Ag.* 401, appears to mean the mark or impression left by a sleeper on the couch. Compare iii. 21, 35, and Ovid, *Iher.* x. 53. Hertzberg, in a long note, endeavours to show that *ponere vestigia* is the same as *ponere pedes*, i. e. *adire, ingredi*. Such appears commonly to be the true meaning; nor is it necessary to quote fifty passages to prove that a person who plants a footstep also plants his foot.

49—52 'Not more fatal were the arms by which Eteocles and Polynices slew each other, when their mother Jocasta vainly interfered to separate them, than those should be with which I would fight my rival were Cynthia

Thebani media non sine matre duces, 50  
Quam, mihi si media liceat pugnare puella,  
Mortem ego non fugiam morte subire tua.

---

placed between us as the prize in the | gularly worked out; such however  
contest.' The simile is rather irre- | seems to be the poet's meaning.

# PROPERTII

## LIBER TERTIUS.

### I.

SED tempus lustrare aliis Heliconæ choreis,  
Et campum Hæmonio jam dare tempus equo.  
Jam libet et fortes memorare ad prælia turmas,

I. It is difficult to resist the arguments of Lachmann (Præf. pp. xxi—iii.) that with the present elegy a new Book commences, whether we assent to his opinion or not, that a large portion of the second Book has been lost. The elegy now before us is decidedly introductory in its character. It is strictly a proœmium, like those with which Books II. and IV. respectively open. The poet changes his style and tone, and bethinks himself of acting on the often-urged advice of his friends, to sing of wars, that is, in fact, of the exploits of Augustus: for this is what the Augustan poets always mean when they talk of turning martial. 'Bella Canam,' he says, v. 8, 'quando scripta puella mea est.' More conclusive still is v. 25 of the fourth elegy, in which the poet says 'sat mea sat magna est, si tres sint pompa libelli,' proving that *two* had already been published, and that this therefore was part of the third. Nevertheless, Hertzberg, who follows the MSS. in continuing the second book up to the conclusion of the third of the present volume, while he admits (*Quest.* lib. iii. cap. ii. p. 215) that Lachmann's new arrangement is 'satis probabilis,' is of opinion that a counter-testimony to the above verse

may be drawn from iii. 15, 1. 'Tu loqueris, cum sis jam noto fahula libro,' as if only *one* book had hitherto been published. It is not perhaps very easy to reconcile the two passages: but Lachmann suggests that the third may have been *written* before the second book was *published*; or again, that all the poems collectively, written to and on Cynthia, may be called generally 'a book.' (Præf. p. xxvii.) There are reasons too for believing (Hertzberg, *Quest.* p. 220) that the first book was dedicated to Cynthia, and as such published as a distinct work with all the care and polish the poet could bestow upon it; and if this verse (iii. 15, 1.) be taken, as it must, in strict connexion with its pentameter, 'Et tua sit toto Cynthia lecta foro,' it is almost certain that the first book alone is alluded to. To the ordinary reader, it is a matter of such little importance and even interest whether there are five or only four books of elegies, that I have purposely avoided a long discussion of the subtle and intricate arguments by which the contrary opinions are respectively maintained, and contented myself with following Lachmann and Jacob, as on the whole the more plausible view.

1 *Sed tempus.* Lachmann and Ja-

Et Romana mei dicere castra ducis.  
 Quod si deficiant vires, audacia certe 5  
 Laus erit: in magnis et voluisse sat est.  
 Ætas prima canat Veneres, extrema tumultus;  
 Bella canam, quando scripta puella mea est.  
 Nunc volo subducto gravior procedere vultu:  
 Nunc aliam citharam me mea Musa docet. 10  
 Surge, anima, ex humili jam carmine sumite vires,  
 Pierides: magni nunc erit oris opus.  
 Jam negat Euphrates equitem post terga tueri  
 Parthorum, et Crassos se tenuisse dolet;  
 India quin, Auguste, tuo dat colla triumpho, 15  
 Et domus intactæ te tremit Arabiæ;

col. consider the commencement abrupt, and that something has been lost. Barth and Kuinoel read *jam* for *sed*. But Hertzberg rightly observes that the idea in the poet's mind was this: 'Hucusque equidem cecini puellarum amores; sed tempus &c.'—*Hamonio*, i. e. Thesalico, the horses of that country being noted for their breed. 'To give the field' to the steed, is to give him wider space, as well as to urge him to full speed. For the well-known metaphor compare *Georgic* iii. ult.

4 *Mei ducis*, Augustus. There is allusion to the military title of Imperator.

5 *Audacia*, fiducia, 'courage to make the attempt.' The word is rarely found in a good sense.

7 The apparent antithesis in *prima* and *extrema ætas* is much greater than is really intended, or than the dates of the poems will admit of. See on iv. 25, 3. The poet merely means that youth is fit for singing of love, maturer age of war (*tumultus*).

9 *Subducto vultu*, 'withdrawn into itself,' i. e. sober and demure.

11 Lachmann punctuates thus: 'Surge, anima, ex humili: jam carmine sumite vires, Pierides.' This appears to me to be an alteration without improvement, though he is followed by Jacob and Hertzberg.—*ex* is here 'after.' Kuinoel and Lachmann give *anime*, with Burmann.

13 The sense is, 'The Euphrates no longer boasts of its Parthian horseman, *fidenter fugæ versisque sagittis*.' *Georg.* iii. 31.—*post terga tueri*, i. e. to watch for the opportunity of turning round and discharging a fatal arrow at the pursuer. *Crassos tenuisse*, non remisisse. Both father and son were killed in that unfortunate expedition, B. C. 53—4. Whence Ovid, *A. A.* 1. 179, 'Crassi gandeto sepulti.' See inf. v. 6, 83.

16 *Intactæ Arabiæ*. From this verse Hertzberg (*Quæst.* p. 217) deduces the date of the poem. The allusion is to the expedition of Ælius Gallus (see on v. 3.) in 730, which was miserably defeated and destroyed. Now he rightly argues that had this unfortunate termination already occurred, the poet would not have men-

Et, si qua extremis tellus se subtrahit oris,  
 Sentiet illa tuas postmodo capta manus.  
 Hæc ego castra sequar; vates tua castra canendo  
 Magnus ero; servent hunc mihi fata diem! 20  
 Ut caput in magnis ubi non est tangere signis,  
 Ponitur hic imos ante corona pedes,  
 Sic nos nunc, inopes laudis conscendere carmen,  
 Pauperibus sacris vilia tura damus.  
 Nondum etiam Ascræos norunt mea carmina fontes,  
 Sed modo Permessi flumine lavit Amor. 26

tioned it, as reflecting discredit rather than praise on Augustus: and therefore that this was written when the expedition was contemplated, B. O. 25, or in 729. Arabia is called *intacta* because the Roman arms were first brought against it on this occasion. Barth compares 'intactis opulentior Thesauris Arabum,' Hor. *Od.* iii. 24, 1. The lengthening of *â* in *Arabia* is one of the many instances of the metrical licence taken by both Greek and Latin poets in proper names. Similarly *Arabium limen* i. 14, 19: and ii. 3, 15.

19 *Castra sequar*, i. e. as if a bard attached to the expedition on purpose to celebrate its victories. Hertzberg compares iv. 9, 53, 'prosequar et currus utroque ab litore ovantes:' but this refers rather to following the triumphal car in the procession to the capitol.

21—4 The simile is a very original one. 'As, when we cannot reach the head of a lofty statue, we are compelled to lay at its feet the crown we have brought as an offering: so I, at a loss to rise to the height of heroic

song, am content to give a trifling tribute.'—*laudis conscendere carmen*, 'illud assequi culmen, quo epici poetæ perveniunt carminibus suis,' Barth. So v. 10, 3, 'Magnum iter ascendo.'—*sacris*, see on v. 6, 1, 'sacra facit vates,' and iv. 1, 3, 'primus ego ingredior puro de fonte sacerdos' &c.—*vilia tura*, cheap and common: compare *nulla mercede hyacinthos* v. 7. 33. Kuinoel misinterprets *hic ante pedes* (v. 22) by '*tunc*, ubi non licet.' It is rather the Greek αὐτῶν ἰνὸς ποσῶν, as if the place where to lay the crown were pointed out to the party offering it. See on i. 19, 7.

25—6 'I am not yet a Hesiod: the only skill I have attained in versification was taught me by Love.' Permessus (Hesiod. *Theog.* 5) was a spring near to Hippocrène, and sacred to the Muses. The antithesis is not so much between a greater and a less fountain, as between heroic and amatory subjects. On *lavit*, Hertzberg remarks, that bathing in, as well as drinking of, the sacred well was thought to inspire poetic rapture.—*modo*, i. e. tantummodo.

## II.

Scribant de te alii, vel sis ignota licebit;  
 Laudet, qui sterili semina ponit humo.  
 Omnia, crede mihi, secum uno munera lecto  
 Auferet extremi funeris atra dies.  
 Et tua transibit contemnens ossa viator,  
 Nec dicet: Cinis hic docta puella fuit.

5

## III.

Quicumque ille fuit, puerum qui pinxit Amorem,  
 Nonne putas miras hunc habuisse manus?  
 Hic primum vidit sine sensu vivere amantes,  
 Et levibus curis magna perire bona.  
 Idem non frustra ventosas addidit alas,  
 Fecit et humano corde volare deum;

5

II. This isolated and perhaps fragmentary *ἐπῆλλιον* was probably written under the excitement of some momentary vexation, perhaps caused by the indifference Cynthia had manifested towards some of the poet's verses. He warns her not to rely too much on her present popularity, which, he intimates, arises from his praises, and that she possesses no quality which will cause her name to be known to posterity. Jacob (who in this particular respect almost always echoes Lachmann's dictum) too confidently writes, 'Neque elegiam primam finitam esse, et hujus initium desiderari, certum est.'

2 'Let him praise you henceforth who is willing to undertake a vain task.'

3 *Omnia munera*. 'Carmina illa, quæ laudes tuas celebrant,' *Kuinoel*.

Rather, I think, 'all your accomplishments,' i. e. beauty and mental endowments, the latter of which are alluded to in v. 6.—*uno lecto*, the bier on which the body was carried to the pyre. See on v. 11, 12.

III. An elegant little poem on the symbolism embodied in the popular representations of love.

3 *Sine sensu, ἀναισθήτως, ἀφροντίστως*. Is the allusion to Love being blind? Theocr. ix. 19, τυφλὸς δ' οὐκ αἰτὸς ὁ Πλούτος, ἀλλὰ καὶ ᾤφροντιστος *Ἔρως*.—*levibus curis*, i. e. *præ negligentia*; or, perhaps, 'with indifference.'

6 *Humano corde*. These words have been very variously interpreted. Hertzberg seems clearly right in considering them the ablative of place, 'to flit in the human heart.' In the

Scilicet alterna quoniam jactamur in unda,  
 Nostraque non ullis permanet aura locis.  
 Et merito hamatis manus est armata sagittis,  
 Et pharetra ex humero Gnosia utroque jacet; 10  
 Ante ferit quoniam, tuti quam cernimus hostem,  
 Nec quisquam ex illo vulnere sanus abit.  
 In me tela manent, manet et puerilis imago;  
 Sed certe pennas perdidit ille suas:  
 Evolat heu! nostro quoniam de pectore nusquam, 15  
 Assiduusque meo sanguine bella gerit.  
 Quid tibi jocundum est siccis habitare medullis?  
 Si pudor est, alio trajice tela tua.  
 Intactos isto satius tentare veneno:  
 Non ego, sed tenuis vapulat umbra mea; 20  
 Quam si perdideris, quis erit qui talia cantet?  
 Hæc mea Musa levis gloria magna tua est,  
 Quæ caput et digitos et lumina nigra puellæ,  
 Et canit, ut soleant molliter ire pedes.

next verse, *scilicet* is in explanation of the epithet *ventosas*. It would perhaps be too bold to suggest that in *aura* the poet had in view the familiar Greek words *αὔριος*, *εὐαῖρος*, *εὐαίριος*, &c. used of love.—*alterna unda*, 'modo tranquilla, modo commota,' Barth. This is not satisfactory. Probably it means 'up and down,' i. e. now on the crest, now in the trough of the wave. So *alterna manu*, i. 9, 24.

10 *Ex humero utroque*. Not that he had two quivers, as Hertzberg remarks, but that the quiver with its strap (amentum) may be said to hang from both shoulders. But I have some suspicion that the sense is this: the quiver, when not in use, hung at the back, from *both* shoulders; when used, it was pulled to one side, and so was suspended only from the opposite

shoulder. In this case, Love holds the barbed arrow ready in his hand, *because* (quoniam) he aims instantaneously, and does not wait to draw the arrow from the quiver. I agree with Hertzberg in rejecting Jacob's emendation, *jacit*.

13 *Puerilis imago*. He appears to mean Cupid himself, but uses the word *imago* because he is describing the details of his image or picture.

20 *Tenuis umbra*. The commentators observe that the poets (as Theocr. ii. 55) speak of love as draining the life-blood of its votaries. At the same time the poet probably alludes to his own attenuated frame, iii. 13, 21.

23—4 *Lachmann* and *Hertzberg* read *qui caput*—, *et canat*—, from the Naples MS., regarding the preceding verse as parenthetical, and thus con-



## IV.

Non tot Achæmeniis armatur Itura sagittis,  
 Spicula quot nostro pectore fixit Amor.  
 Hic me tam graciles vetuit contemnere Musas,  
 Jussit et Ascræum sic habitare nemus;  
 Non ut Pieriæ quercus mea verba sequantur, 5  
 Aut possim Ismaria ducere valle feras,  
 Sed magis ut nostro stupefiat Cynthia versu:  
 Tunc ego sim Inachio notior arte Lino.

tinuing the construction from *qui talia cantet* in v. 21. The authority for the two readings being about equal, the sense of that given in the text seems preferable: 'This muse of mine, humble as it is, is a great glory to you, in extolling as it does the various perfections of my mistress,' i. 2, 27.—*digitos*: see on ii. 2, 5.

IV. There does not appear to be sufficient reason for following those editors who would divide the present long elegy into three, viz. at v. 17, and v. 43. Here again, as remarked on ii. 9, there is a discrepancy of opinion which goes far to invalidate the whole theory. For while Lachmann and Kuinoel, after others, break the continuity of the poem at the points mentioned, Hertzberg makes no stop at v. 17, and Jacob none at v. 43. I hope to shew at the proper place that the elegy may fairly be regarded as a whole and complete composition. The subject is, that his memory will survive in his poems; to which are added some general, but by no means desultory or unconnected, reflections on his death.

1 The authentic copies have *etrusca* or *hetrusca*, for which Barth, Lachmann, Kuinoel, and Jacob, give *Susa*,

after Beroaldus, who professed to have found it in a MS., though doubtless a corrected one. Hertzberg follows the conjectural correction of Pontanus, *Itura*; and this seems the most plausible emendation, from the celebrity of the Ituræans in archery: compare *Georg.* ii. 448, 'Ituræos taxi torquentur in arcus.' The epithet *Achæmeniis* (*Persian*) may very well arise, Hertzberg observes, from the imperfect geographical knowledge and confusion between the names of eastern nations which prevailed in the Augustan age. *Itura*, or *Ituræa*, was situated on the N.E. of Palestine, and was an Arabian tribe.

2 *Spicula*. The metaphor seems to show that the present was written soon after, or in continuation of, the preceding elegy, of which cf. v. 13.

4 *Sic*. 'Love compelled me to be a poet to this end, viz. not to make the Thracian oaks and wild beasts follow me like a second Orpheus, but in order to captivate Cynthia.' Kuinoel, by placing a full stop at *nemus*, v. 4, shows that he misunderstood the sense.

8 *Tunc*. 'Then, and then only,' viz., if I succeed in this, 'should I surpass the fame of the Grecian Linus.' *Sim* appears to be *εἴπω* *ἀν*,

Non ego sum formæ tantum mirator honestæ,  
 Nec si qua illustres femina jactat avos; 10  
 Me juvet in gremio doctæ legisse puellæ,  
 Auribus et puris scripta probasse mea.  
 Hæc ubi contigerint, populi confusa valet  
 Fabula; nam domina judice tutus ero.  
 Quæ si forte bonas ad pacem verterit aures, 15  
 Possum inimicitias tunc ego ferre Jovis.  
 Quandocumque igitur nostros nox claudet ocellos,  
 Accipe quæ serves funeris acta mei;  
 Nec mea tunc longa spatietur imagine pompa,

not the expression of a wish. See on i. 13, 31, 'Inachiis et blandior heroinis.'

10 *Nec si qua*. The sentiment appears to be a general one. But see on iv. 20, 8.

11 *Juvat* Kuinoel, with some inferior copies. Lachmann acutely observes that *hæc ubi contigerint*, v. 13, implies that such a result as her critical approbation was yet to come.—*auribus puris*, ἀὐρὶ καθαρῇς, properly *purgatis* in a physical sense, Hor. *Ep.* i. 1, 7. Pers. *Sat.* v. 63, then, such as are capable of appreciating harmony, &c.—*doctæ*. The emphasis is on this word: 'Tis not only beauty and rank, but talent and judgment which captivate me.' Compare with this passage ii. 3, 9—22.

13 *Confusa fabula*. 'The vague and contradictory talk.' We may infer from this that the poet had his calumniators. To this probably v. 16 alludes.

17 Having spoken of his verses with some slight self-congratulation, he proceeds to say, that he wishes for no other honour to be paid to his memory, than that they should be carried in his funeral procession; and accordingly, he leaves instructions to

that effect. I do not think it necessary to add a word in refutation of Kuinoel's remark, even though echoed by both Lachmann and Jacob, 'Quæ inde a v. 17 leguntur, nequitiam cum antecedentibus coherere jam Brouckhusius, Hemsterhusius, Burmannus, alii, monuerunt.'

18 'Hear' (this is said to Cynthia) 'the instructions which you are to observe in conducting my funeral.' On this peculiar use of *acta*, see i. 21, 6.

19 'Longa imagine. Pro longa imaginum serie dixit.' Hertzberg.—*querela*. See on v. 11, 9. The Romans had a singular custom of preserving waxen masks or likenesses of their ancestors, arranged in order round the *atrium*, and used only on the occasion of funerals. They are called 'picti vultus majorum,' Juven. viii. 2, who alludes to them also *ibid.* 19. 'Tota licet veteres exornent undique cære Atria, nobilitas sola est atque unica virtus.' Ovid, *Fast.* i. 591. 'Perlege dispositas generosa per atria ceras.' *Amor.* i. 8, 65. 'Nec te decipiant veteres quinquatria cære: Tolle tuos tecum, pauper amator, avos.' See Becker, *Gallus*, p. 512: 'Men, resembling in size and figure the per-

Nec tuba sit fati vana querela mei; 20  
 Nec mihi tunc fulcro sternatur lectus eburno,  
 Nec sit in Attalico mors mea nixa toro.  
 Desit odoriferis ordo mihi lancibus; adsint  
 Plebei parvæ funeris exequiæ.  
 Sat mea sat magna est, si tres sint pompa libelli, 25  
 Quos ego Persephonæ maxima dona feram.  
 Tu vero nudum pectus lacerata sequeris,  
 Nec fueris nomen lassa vocare meum,  
 Osculaque in gelidis pones suprema labellis,  
 Cum dabitur Syrio munere plenus onyx. 30  
 Deinde, ubi suppositus cinerem me fecerit ardor,  
 Accipiat Manes parvula testa meos,  
 Et sit in exiguo laurus superaddita busto,  
 Quæ tegat extincti funeris umbra locum.

sons to be represented, placed these masks before their faces, and marched along in front of the *lectus*, clad in the dress appropriate to each, with all the insignia appertaining; whence also Hor. *Epod.* viii. 2, 'Esto beata: funus atque imagines ducant triumphales tuum.' Thus the whole row of ancestors swept along, represented by living individuals in proper costume, in front of the corpse; and this was not confined to those in direct ascent, but the collateral branches also sent their *imagines* to the cavalcade; as is seen from Polybius. This is what Pliny xxxv. 2 calls *gentilitia funera*.  
*Supra*, i. 5, 24. 'Nescit amor priscis cedere imaginibus.' From this the more modern, though now nearly obsolete, practice of heraldic pursuivants and blazonry has originated.

22 *Mors mea*, i. e. cadaver meum. *Attalico*: see on v. 5, 24. 'Sectaque ab Attalicis putria signa toris.'

24 The *lances* here spoken of seem to be small metallic pans, containing

frankincense, and carried in front of the procession. These are not to be confounded with the perfumes placed with the burnt bones in the urn; see i. 17, 22. Among the articles consumed on the pyre Virgil (*Æn.* vi. 224) enumerates 'thurea dona, dapes, fuso crateres olivo.' The immense quantity of perfumes used in funerals may be inferred from Juvenal, iv. 109.

25 See introductory note to the first elegy of this Book. The construction is: 'sat magna est mea pompa, si sint tres libelli,' &c. The best copies give *sat mea sit magni si* &c.

29 *Pones*. In the imperative sense, like *sequeris* v. 27. Kuinoel has *ponas*, from some inferior copies, which likewise give *sequare*. This use of the future is principally confined to *persons*, being an imitation of the Greek optative with *δν*. On this principle the poet writes *accipiat* rather than *accipiet*, v. 32. On *manes* for *ossa*, see note on v. 11, 1.

Et duo sint versus: QUI NUNC JACET HORRIDA PULVIS, 35

UNIUS HIC QUONDAM SERVUS AMORIS ERAT.

Nec minus hæc nostri notescet fama sepulcri,

Quam fuerant Phthii busta cruenta viri.

Tu quoque si quando venies ad fata (memento

Hoc iter) ad lapides cana veni memores. 40

Interea cave sis nos aspernata sepultos:

Nonnihil ad verum conscia terra sapit.

Atque utinam primis animam me ponere cunis

Jussisset quævis de tribus una soror!

Nam quo tam dubiæ servetur spiritus horæ? 45

Nestoris est visus post tria secla cinis;

35 All the good copies agree in *horrida*. Kuinoel and even Jacob give *arida* from the corrected MSS. Hertzberg well observes on the vulgate: 'Tristes et deformes mortui reliquias comperto illi et eleganti quondam Venerei hominis cultui oppositas puta.'

38 *Phthii viri*, i. e. of Achilles: over whose tomb Polyxena was sacrificed. The construction is remarkable: *non minus notescet quam busta fuerant* (nota). On the inchoative form of the substantive verb *esco*, like the Greek *ἔσκειν* for *ἔσθω*, Hertzberg has a good note: but the limits of the present work only allow a reference to it. See *Varronianus*, p. 396.

39 'Hoc ait': Tu quoque aliquando morieris—nec unquam velim hoc obliviscere—sed opto, ut diu etiam in vivis sis, neve nisi anus ad inferos et sepulcra venias; illio ego semper tui memor ero.' *Hertzberg*. 'When you too shall come to die, come (i. e. may you come) at a ripe age to join me in Hades, where be sure that I shall expect your arrival.' See on i. 19, 17.—*lapides*, i. e. *me sepultum*. *Supra*, v. 32, where see note. There is an antithesis in *cana* and *memores*, rather implied than expressed. Com-

pare i. 19, 17. 'Quamvis te longæ remorentur fata senectæ, Cara tamen lacrymis ossa futura meis.'

41 *Interea*, between the present time and your yet remote decease. The sense is, 'alight me not in the grave, for the dead have some perception of what is passing on earth,' and therefore can be pained by being forgotten. But the verse is probably corrupt. No other pentameter in the elegy ends with three syllables; and the correction 'memento—cara venire meos' is plausible.

43 Having spoken of the uncertainty of the time of death, he passes into a natural reflection, that it would be better to die young than to live long in a state of suspense and anxiety. In a word, the subject of death is followed out to the conclusion of the elegy in a manner, to say the least, not inconsistent with the sentiments already expressed. *Hertzberg* calls these verses 'pannus infelicitæ assutus.' See however the introductory note.

45 'For to what purpose should life be preserved for an event so unforeseen and uncertain?'

Cui si longævæ minuisset fata senectæ  
 Gallicus Iliacis miles in aggeribus,  
 Non ille Antilochi vidisset corpus humari,  
 Diceret aut : O mors, cur mihi sera venis? 50  
 Tu tamen amisso non numquam flebis amico :  
 Fas est præteritos semper amare viros.  
 Testis, cui niveum quondam percussit Adonin  
 Venantem Idalio vertice durus aper.  
 Illis formosum jacuisse paludibus, illuc 55  
 Diceris effusa tu, Venus, isse coma.  
 Sed frustra mutos revocabis, Cynthia, Manes :  
 Nam mea quid poterunt ossa minuta loqui?

47 The best copies read *Quis tam longæva* &c. of which it seems impossible to make any plausible sense. With Lachmann, I have admitted an anonymous conjecture *Cui si*, approved also by Jacob. Hertzberg, loath to part with *tam*, gives *Cui tam longæva*, understanding *si*; which is very awkward and unsatisfactory. When *Cui si* had been corrupted into *quis*, it was natural to add *tam* to prop up the metre.

48 The word *Gallicus* seems corrupt; nor has any very probable conjecture been proposed. Lachmann reads *Ilius Iliacis*, 'me probante,'—says Jacob. It appears to me to be liable to the same objection as *Colchis Colchiacis* ii. l. 54. Kuinoel explains: 'Gallicus miles, Phrygius, Trojanus, a Gallo Phrygiæ fluvio, de quo v. Ovid. *Fast.* iv. 364. Stephanus de urbibus: Γάλλος ποταμὸς Φρυγίας.' Hertzberg thinks it barely possible that Propertius may have borrowed the name from some Alexandrine or Cyclic poet, or even from Callimachus, referred to by Pliny *N. H.* vi. l.

49 *Antilochi*. A remarkably parallel passage occurs in Juvenal, x. 250. 'Attendas, quantum de legibus ipse

queratur Fatorum, et nimio de stamine, cum videt æris Antilochi barbam ardentem,' &c.

51 'Yet you will be sorry to lose me, and if you long survive me, will regret for the rest of your life that you loved me so little.'—*præteritos, οὐχόμηνους*. 'It is usual to love when too late.'

53 Testis (Venus) cui &c. The MSS. and early edd. have *Testis qui*, which introduces the manifest absurdity of a boar being a witness to a moral truth. Hertzberg and Lachmann have admitted *cui* from the conjecture of Huschke. Kuinoel gives *Testis, quem niveum quondam percussit, Adonis*, &c.

55 The construction is, *illis paludibus (dicitur eum) formosum jacuisse*; *illic tu diceris isse* &c. Kuinoel has *flevisse* for *jacuisse*, from some of the early editions. Lachmann, from his own conjecture, *illic formosis jacuisse* &c. The construction of the vulgar reading is so harsh that its correctness cannot be relied upon.

57—8 'You will vainly call on me in the grave. Shew your affection for me while I have the faculty of speech, and can return it.'

## V.

Non ita Dardanio gavisus Atrida triumpho est,  
 Cum caderent magnæ Laomedontis opes;  
 Nec sic errore exacto lætatus Ulixes,  
 Cum tetigit caræ litora Dulichiæ,  
 Nec sic Electra, salvum cum vidit Oresten, 5  
 Cujus falsa tenens fleverat ossa soror,  
 Nec sic incolumem Minois Thesea vidit,  
 Dædaleum lino cum duce rexit iter,  
 Quanta ego præterita collegi gaudia nocte:  
 Immortalis ero, si altera talis erit. 10  
 At dum demissis supplex cervicibus ibam,  
 Dicebar sicco vilior esse lacu.

V. 'Lætitia exultat, quod amica tandem et præter opinionem suam potitus fuerit. Lætitiâ suam inde perceptam affirmat majorem fuisse et esse, (1—8) lætitiâ Agamemnonis, Troja capta; Ulyssis, cum finito errore in patriam revenisset; Electræ, cum salvum adspexisset Orestem; Ariadnæ, cum Thesea sospitem vidisset. Duo priora exempla (1—4) gaudium indicant post longum temporis spatium perceptum; posteriora, (5—8) nec opinatum.' *Kuinoel*.

4 *Dulichiæ*. See on ii. 2, 7. In Homer, the name is always written *Δουλίχιον*, nor does any passage in either of his poems imply that this island was part of Ulysses' dominions. On the contrary, each of the adjacent group seems to have had its *regulus* or hero-chief. Here, however, (and compare iii. 12, 13,) *Dulichia* stands for *Ithaca*; or rather, a part of the dominions is put for the whole. The word is a form of *δολιχός*.

11 *Demissis cervicibus*, i. e. *demisso capite*.—The expression *sicco lacu*

*vilior* can only be understood by reference to local customs. In volcanic districts, where water is at once bad and scarce, tanks were, and still are, used (the *λάκκοι* of the Greeks: see on v. 1, 124) for collecting and preserving the precious gift of nature. The well-known epigram of Martial (iii. 57.) is thus to be explained: 'Callidus imposuit nuper mihi caupo Ravnennæ; Cum peterem mixtum, vendidit ille merum;' that is, water was dearer than wine, as the preceding epigram distinctly asserts: 'Sit cisterna mihi quam vinca malo Ravnennæ, Cum possim multo vendere pluri aquam.' When these tanks were dry, the disappointment of the thirsty traveller who had expected a supply from them, induced him to turn away with disgust, and originated the proverb 'more worthless than a dry tank.' The tanks in Rome, supplied by the aqueducts, can hardly be meant, since these were never *sicci*. Compare iii. 14, 2. 'Ipsa petita lacu nunc mihi dulcis aqua est.'

Nec mihi jam fastus opponere quærit iniquos,  
 Nec mihi ploranti lenta sedere potest.  
 Atque utinam non tam sero mihi nota fuisset 15  
 Conditio! cineri nunc medicina datur.  
 Ante pedes cæcis lucebat semita nobis;  
 Scilicet insano nemo in amore videt.  
 Hoc sensi prodesse magis: Contemnite, amantes;  
 Sic hodie veniet, si qua negavit heri. 20  
 Pulsabant alii frustra dominamque vocabant;  
 Mecum habuit positum lenta puella caput.  
 Hæc mihi devictis potior victoria Parthis,  
 Hæc spolia, hæc reges, hæc mihi currus erunt.  
 Magna ego dona tua figam, Cytherea, columna, 25  
 Taleque sub nostro nomine carmen erit:  
 HAS PONO ANTE TUAS TIBI, DIVA, PROPERTIUS ÆDES  
 EXUVIAS, TOTA NOCTE RECEPTUS AMANS.  
 Nunc in te, mea lux, veniat mea litore navis

13 *Fastus*. See note on i. 1, 3.—*opponere mihi*, i. e. 'to reply to my entreaties by a cold refusal.'

14 *Potest*, 'has she the heart.'

16 *Conditio*. That the way to overcome contempt in a mistress is to show contempt for her in return. This appears from v. 19, where some have perverted the sense of the whole passage (15—20) by reading *contendite* from an interpolated MS.—*cineri medicina datur*, i. e. the remedy is known too late.

25 *Tua columna*. On the pillars of the temples it was the custom to hang votive verses: see iii. 20, 43. 'Pro quibus optatis sacro me carmine damno.' In the present instance, probably always, some gift was attached, like the 'gilt palm' in Tibullus, i. 9, 82. See also Ovid, *Am.* ii. 13, 25. (quoted by Kuinoel.) The *votive tabulae* affixed to the walls are

well known from Hor. *Od.* i. 5, 14.—*sub nostro nomine*. Kuinoel gives *munere* on the authority of a late MS. We must suppose that the gift was accompanied with the dedicatory words 'Propertius posuit,' and that *under* the name the distich was written.—*Exuvias* must be understood in continuation of the metaphor in v. 23, i. e. Cynthia's favours wrested from his rivals, and represented by some offering to Venus.

27 The use of the plural *ædes* (meaning a temple and not a house) is remarkable. Kuinoel and even Lachmann read *ædem* from Scaliger's correction.

29 'Henceforth it depends on you whether my bark is to come safe to shore, or to be stranded on the shoals.' The MSS. and editions have *ad te*, which I have ventured, with Heinsius, to alter to *in te*. The vulgate is (to me at least) quite unin-

Servata, an mediis sidat onusta vadis. 30  
 Quod si forte aliqua nobis mutabere culpa,  
 Vestibulum jaceam mortuus ante tuum.

## VI.

O me felicem! o nox mihi candida! et o tu  
 Lectule, deliciis facte beate meis!  
 Quam multa apposita narramus verba lucerna,  
 Quantaque sublato lumine rixa fuit!  
 Nam modo nudatis mecum est luctata papillis, 5  
 Interdum tunica duxit operta moram.  
 Illa meos somno lapsos patefecit ocellos  
 Ore suo, et dixit: Siccinc, lente, jaces?  
 Quam vario amplexu mutamus brachia! quantum  
 Oscula sunt labris nostra morata tuis! 10  
 Non juvat in cæco Venerem corrumpere motu:  
 Si nescis, oculi sunt in amore duces.  
 Ipse Paris nuda fertur periisse Lacæna,  
 Cum Menelaëo surgeret e thalamo;  
 Nudus et Endymion Phœbi cepisse sororem 15  
 Dicitur et nudæ concubuisse deæ.  
 Quod si pertendens animo vestita cubaris,  
 Scissa veste meas experiere manus;

telligible; nor is the difficulty removed by an interrogation at *vadis*. *in te* was altered to *ad te*, as I conceive, in consequence of *veniat*. Kunoel adopts (in his note; for he retains *ad te* in his text, by an oversight,) *a te* from one MS., which he explains by a questionable ellipse, *a te pendet*.—For *sidat* Jacob has given *sistat* from the Groning. MS.; but the common reading seems much more appropriate. Jacob indeed maintains the reverse, but on grounds

not connected with the reading given in the text. Cf. iv. 24, 16.

31 'If you should unfortunately change your feelings towards me through any fault of mine, my wish then is that I may be found dead before your door, and so give a proof of my affection to the last.' See i. 16, 17. seqq. On *vestibulum* see Becker, *Gallus*, p. 237.

VI. The subject is continued from the last, and probably refers to the



Quin etiam, si me ulterius provexerit ira,  
 Ostendes matri brachia læsa tuæ. 20  
 Necdum inclinatæ prohibent te ludere mammæ;  
 Viderit hæc, si quam jam peperisse pudet.  
 Dum nos fata sinunt, oculos satiemus amore:  
 Nox tibi longa venit, nec reditura dies.  
 Atque utinam hærentes sic nos vincire catena 25  
 Velles, ut numquam solveret ulla dies!  
 Exemplo junctæ tibi sint in amore columbæ,  
 Masculus et totum femina conjugium.  
 Errat, qui finem vesani quærit amoris:  
 Verus amor nullum novit habere modum. 30  
 Terra prius falso partu deludet arantes,  
 Et citius nigros Sol agitabit equos,  
 Fluminaque ad caput incipient revocare liquores,  
 Aridus et sicco gurgite piscis erit,  
 Quam possim nostros alio transferre dolores: 35  
 Hujus ero vivus, mortuus hujus ero.  
 Quod mihi si secum tales concedere noctes  
 Illa velit, vitæ longus et annus erit;  
 Si dabit hæc multas, fiam immortalis in illis:  
 Nocte una quivis vel deus esse potest. 40

same occasion. He reiterates his profession of ardent attachment and fidelity to Cynthia.

25 *Catena*, 'jugo Veneris.' *Jacob*.—*velles*, addressed to Cynthia, 'I would that you might consent,' &c. *Kuinoel* has *vellet*, i. e. *fata*; the conjecture of *Burmamn*. The allusion in *catena* is to the well-known legend of Mars and Venus in *Hom. Od. viii.* 275, &c.

28 *Totum conjugium*, i. e. qui solo suo conjugio fruuntur; qui toti sibi, non aliis, dediti sunt. The order of the words is, 'masculus et femina, totum (in se ipsis) conjugium.'

31 *Falso partu*, monstroso, 'unnatural.' *Juvenal, Sat. xiii.* 64. 'Egregium sanctumque virum si cerno, bimembri Hoc monstrum puero, vel miranti sub aratro Piscibus inventis, aut fetæ comparo mulæ.'

35 *Jacob* and *Lachmann*, with *Barth* and *Kuinoel*, read *calores* from the *Aldine*.—*dolores* is much more elegant, and may easily bear the same sense.

39 'Even a single year will seem long for my life.' With the next verse compare v. 10 of the preceding: 'immortalis ero, si altera talis erit.'

Qualem si cuncti cuperent decurrere vitam,  
 Et pressi multo membra jacere mero,  
 Non ferrum crudele neque esset bellica navis,  
 Nec nostra Actiacum verteret ossa mare,  
 Nec totiens propriis circum oppugnata triumphis 45  
 Lassa foret crines solvere Roma suos.  
 Hæc certe merito poterunt laudare minores:  
 Læserunt nullos pocula nostra deos.  
 Tu modo, dum lucet, fructum ne desere vitæ:  
 Omnia si dederis oscula, pauca dabis. 50  
 Ac veluti folia arentes liquere corollas,  
 Quæ passim calathis strata natare vides,

41 Jacob alone has *deducere* from the Groning. MS. The sense is, 'If all mankind would worship Venus and Bacchus, the service of Mars would soon cease.'

44 *Verreret*, Barth and Kuinoel with Scaliger. Lachmann defends the vulgate by Virgil's use of *volvere*, *Georg.* iv. 525, to which Hertzberg adds *Æn.* i. 100, 'scuta virum galeasque et fortia corpora volves.' But *volvo* and *verto* are not synonymous; and the conjecture of Scaliger has much to commend it.

45 'Rome beset all around by its own victories' is a bold figure. *Propriis triumphis* is interpreted by Kuinoel *civilibus victoriis*; and perhaps *propriis* may signify *de se ipsa reportatis*. The idea however is, that its victories have been but so many defeats, and that it has been wearied in weeping for its own citizens. *Solvere crines* refers to the dishevelled hair of captives. See v. 11, 38. 'Africa tonsa,' which relates to the same custom, since either *cutting off* or *letting fall* the long hair implies the same disregard of personal adornment. So Livy, i. 26. 'Solvit crines, et flebiliter nomine mortuum sponsum

appellat.'—*Lassa solvere*, as *lassa vocare*, iii. 4, 28.

47 *Hæc*, sc. what he avows in the next verse, that the gods have never been outraged by his intemperance. See v. 42. It is probable that there is an allusion to Antony's well-known propensity, since this would be in keeping with the reference to the battle of Actium v. 44. This however is mere supposition, the sense being complete in itself, 'Whatever posterity shall say of our pleasures, they cannot charge us with the crime of provoking the gods to take vengeance on our country.'

49 *Dum lucet*, i. e. *antequam ad- vesperascit*. Compare *supr.* v. 2. Lachmann and Kuinoel give *dum licet*, *hunc* &c. The Groning. MS. has *dum liceat*, the ed. Rheg. *dum licet*, the Naples MS. alone *dum lucet*.

51 A very choice and original simile, or rather, a new way of expressing an old one. 'Life is as frail as the leaves which fall from the garlands on the heads of the guests, into the goblets.' This sense of *calathus* (usually 'a flower-basket') is found in Virg. *Eclog.* v. 71, 'Vina novum fundam calathis Ariusia nectar.' Compare iii. 25, 37.

Sic nobis, qui nunc magnum speramus amantes,  
Forsitan includet crastina fata dies.

## VII.

Prætor ab Illyricis venit modo, Cynthia, terris,  
Maxima præda tibi, maxima cura mihi.  
Non potuit saxo vitam posuisse Cerauno?  
Ah, Neptune, tibi qualia dona darem!  
Nunc sine me plena fiunt convivia mensa, 5  
Nunc sine me tota janua nocte patet.  
Quare, si sapis, oblatas ne desere messes,  
Et stolidum pleno vellere carpe pecus.

53 Lachmann and Kuinoel prefer *spiramus*; a conjecture, though a probable one. Yet with *magnum* we may understand *fructum* from v. 49.

54 *Includet fata*. This is generally interpreted 'finiet vitam.' Hertzberg has suggested a more natural meaning of the words, 'crastina dies nos mortuos Orcino thesauro tradet,' and he ingeniously explains from this verse the obscure one in Hor. *Od.* i. 24, 17, 'Non lenis precibus fata recludere.' In fine, *fata* being used for *mortuos*, the notion of *inclosing* in the tomb is so natural a one, that it is found under some form or other in many passages, e. g. v. 11, 2, 'Panditur ad nullas janua nigra preces.'

VII. Written to upbraid Cynthia for renewing a connexion with a certain wealthy but unintellectual official, already alluded to i. 8. He will not allow himself to suppose she cares for anything but his money; hence he directs his reproaches rather against her avarice than the fickleness of her attachment.

i *Illyricis*. From i. 8, 2, it appears

that the prætor was governor of the province of Illyricum; and as on a former occasion he had proposed to carry Cynthia with him from Rome, so now on his return he desires to renew an old acquaintance. It may appear strange that the poet should dare to speak so insolently (v. 8 and 24) of a dignity like the Prætorian presidency of a province. Yet Tacit. *Ann.* iv. 52, calls Domitius Afer, 'recens prætura, modicus dignationis;' whence it may be inferred that *ex-prætors* (to whom under Augustus the provinces were generally assigned, Asia and Africa being proconsular appointments,) were of no very high rank. The student will refer to the 'Dictionary of Antiquities,' under *Provincia*, for a full account of their administrative powers. That the government of a province was a most lucrative appointment is certain from abundant testimonies. See *Juvenal*, viii. 87—122.

8 *Pleno vellere*. 'While his fleece hangs thick upon him,' i. e. before he is stripped of it by those who are ready and willing to plunder him.

Deinde, ubi consumpto restabit munere pauper,  
 Dic alias iterum naviget Illyrias. 10  
 Cynthia non sequitur fasces, nec curat honores;  
 Semper amatorum ponderat illa sinus.  
 At tu nunc nostro, Venus, o succurre dolori,  
 Rumpat ut assiduis membra libidinibus.  
 Ergo muneribus quivis mercatur amorem? 15  
 Juppiter, indigna merce puella perit.  
 Semper in Oceanum mittit me quærere gemmas,  
 Et jubet ex ipsa tollere dona Tyro.  
 Atque utinam Romæ nemo esset dives, et ipse  
 Straminea posset dux habitare casa! 20  
 Numquam venales essent ad munus amicæ,  
 Atque una fieret cana puella domo.  
 Non, quia septenas noctes sejuncta cubaris,  
 Candida tam fædo brachia fusa viro;  
 Non quia peccaris, testor te, sed quia vulgo 25

There is perhaps an allusion to the golden fleece, so that *pleno* might mean, 'full of gold dust.' So Caligula called Junius Silanus, proconsul of Asia, 'pecus aurea,' Tac. *Ann.* xiii. 1.

11 Having told Cynthia, in a taunting manner, to make the most of her prize, he adds, in his usual way of relenting immediately afterwards, 'But no! my Cynthia cares not for honours, but only for affection' &c.

16 *Indigna merce*, 'for an inadequate price.' Lachmann reads, *Juppiter, indignum!* &c. But he rightly explains the vulgate, 'indigna herele ista merx est, qua puella veneat,' while he less correctly objects that such a sense should have followed a *specific* mention of gold and gems, and not a general enuntiation, *muneribus*. Hertzberg gives a sufficient reply to this: 'puella merce perit, indigna (re) qua puella pereat. *Semper enim indigna*

*merx*, qua puella talis pereat,'—*perit*, i. e. perditte amat, sc. amare se proficitur.

17 *Mittit me*. The connexion is, 'I now see that it was from her natural avarice that she was ever asking me for gifts.' The expression is of course hyperbolic. See on i. 14. 12.

20 'I would that the emperor himself lived, like Romulus of old, in a thatched hut.' There is an allusion to the *casa Romuli*, on which see v. 1. 9.

23 *Septenas*. Here used for *septem*.—*fusa brachia*, a Grecism like *flores inscripti nomina*. Virg. *Ec.* 3. 106. περιπληγμῆν ἀλίνας. See on i. 3. 34.

25 The editors agree in *peccaris*, which (according to Jacob, but not to Lachm. and Hertz.) is the reading of the MS. Groning. The rest give *peccarim*. 'Philippus Beroaldus correxuit.' Lachmann. 'Non te testem

Formosis levitas semper amica fuit.  
 Barbarus excussis agitat vestigia lumbis,  
 Et subito felix nunc mea regna tenet.  
 Aspice quid donis Eriphyla invenit amaris,  
 Arserit et quantis nupta Creusa malis. 30  
 Nullane sedabit nostros injuria fletus?  
 An dolor hic vitiis nescit abesse tuis?  
 Tot jam abiire dies, cum me nec cura theatri,  
 Nec tetigit Campi, nec mea Musa juvat.  
 At pudeat certe, pudeat: nisi forte, quod aiunt, 35  
 Turpis amor surdis auribus esse solet.  
 Cerne ducem, modo qui fremitu complevit inani  
 Actia damnatis æquora militibus.

appello tui unius peccati, sed communis formosarum mulierum levitatis, i. e. non tantum indignarer, si sola tu hoc commississes scelus, quantum quod jam nulli puellæ confidere licet.' *Hertzberg*. The sense is, 'I make this appeal to your feelings, not so much from offence at your fault in particular, but because frailty seems inseparable from beauty.' These verses contain in fact an apology for her conduct rather than a reproof. Jacob has adopted a punctuation which destroys wholly the even tenour of the passage; *sed quia—barbarus* &c., the intermediate words being taken as parenthetical.

29 *Aspice—quid invenit*. See on i. 2, 9. The story of Eriphyle, wife of Amphiaraus, who betrayed her husband for the bribe of a necklace from Polynices, and was put to death in consequence by Alcæmon, Apollodor. iii. 6, 2, is familiar to most.—Creusa, daughter of Creon king of Corinth, was the party to whom Medea sent the fatal robe besmeared with phosphorus. *Hertzberg* objects that this is not a case in point, since it does not appear that Creusa was bribed; and

he supposes the poet to have followed, as elsewhere, an account now lost. But the general idea in view is the evil arising from *gifts*, and the danger of women receiving them under any circumstances.

31 '*Sedabit fletus*, efficiet ut Cynthiam contemnam, ab eaque discedam.'—*Kuinoel*.

32 'Am I to grieve for ever at your perfidious conduct, or shall I not cast you off if you continue to offend?' i. e. 'an ego, quamvis dolens, nunquam potero a te vitiosa decedere?' For *tuis* *Kuinoel* gives *suis*, with the Naples MS. and ed. Rheg. *Lachmann* reads *ah dolor* from his own conjecture. (*Hertz*. is wrong in attributing *ah* to MS. Gron. the mistake arising from confounding this with v. 35.)

35 *Pudeat*, ἡσχύνεσθαι ἀν. This is said in respect of the advice so often tendered by his friends. See i. 1, 25.

37 'Look at the case of Antony, and his infatuated attachment, and then say if it is easy to pause in the career of love before it has brought ruin.' See on v. 6, 21, *militibus* is in apposition to *fremitu*.

Hunc infamis amor versis dare terga carinis  
 Jussit, et extremo quærere in orbe fugam. 40  
 Cæsaris hæc virtus et gloria Cæsaris hæc est:  
 Illa, qua vicit, condidit arma manu.  
 Sed quascumque tibi vestes, quoscumque smaragdos,  
 Quosve dedit flavo lumine chrysolithos,  
 Hæc videam rapidas in vanum ferre procellas, 45  
 Quæ tibi terra, velim, quæ tibi fiat aqua.  
 Non semper placidus perjuros ridet amantes  
 Juppiter, et surda negligit aure preces.  
 Vidistis toto sonitus percurrere cælo,  
 Fulminaque ætheria desiluisse domo? 50  
 Non hæc Pleiades faciunt, neque aquosus Orion,  
 Nec sic de nihilo fulminis ira cadit:  
 Perjuras tunc ille solet punire puellas,  
 Deceptus quoniam flevit et ipse deus.  
 Quare ne tibi sit tanti Sidonia vestis, 55  
 Ut timeas, quotiens nubilus Auster erit.

## VIII.

Mentiri noctem, promissis ducere amantem,  
 Hoc erit infectas sanguine habere manus.

43 *Smaragdos*. On the metrical peculiarity see on v. 4, 48.

46 *Fiat*. So all the editors but Jacob, who gives *fiet* from the MSS. while he admits the necessity of the correction. The meaning of vv. 43—6 is, 'Perish the gifts he has given you! May they turn to vile earth and water in your possession!' The expression is proverbial. Kuinoel quotes Hom. *Il.* vii. 99. ἀλλ' ὑμεῖς μὲν πάντες ἔδαρ καὶ γαῖα γένοισθε. Tibull. i. 10, 11. 'At deus illa In cinerem et liquidas munera vertat aquas.' As if we were to say, 'May your diamonds turn to carbon and your gold to mineral earth!'

47—52 See on i. 15, 25, and compare

Juvenal xiv. 223. Persius i. 24. Aristoph. *Nub.* 399, from which it is clear that the ancients thought death by lightning the proper and peculiar punishment of perjury. Kuinoel refers to Tibull. iii. 6, 49, 'perjuria ridet amantum Jnpiter, et ventos irrita ferre jubet.'

53 *Tunc*, i. e. quando fulminat.

55 'A Tyrian garment is an uneasy possession, if the owner has to fear every storm;—' exanimis primo quoque murmure cæli,' Juven. l. l.

VIII. He complains of having been deceived by a promise of admittance.

1—2 'To disappoint a lover is as

Horum ego sum vates, quotiens desertus amaras  
 Explevi noctes, fractus utroque toro.  
 Vel tu Tantalea moveare ad flumina sorte, 5  
 Ut liquor arenti fallat ab ore sitim;  
 Vel tu Sisypnios licet admirere labores,  
 Difficile ut toto monte volutet onus:  
 Durius in terris nihil est, quod vivat, amante,  
 Nec, modo si sapias, quod minus esse velis. 10  
 Quem modo felicem, invidia admirante, ferebant,  
 Nunc decimo admittor vix ego quoque die.  
 Nunc jacere e duro corpus juvat, impia, saxo,

bad as to be a murderess.' This alludes to v. 13, where he threatens to kill himself. Hence '*hoc erit*,' i. e. you will be answerable for my death. Compare for the sentiment iii. 13, 45.

3 *Horum ego sum vates*. 'I foretell that such an event will happen, (i. e. I think of suicide) whenever I have to pass the night alone.' 'Per utrumque torum intelligitur utraque tori pars, sc. sponda interior et exterior. Ovid, *Am.* 1, 14, 32. 'Cur pressus prior est interiorque torus?' *fractus*, nam qui somno frui non potest, membra huc et illuc versat.' *Kuinoel*. It is not easy to feel quite satisfied with this explanation, though the commentators appear generally to assent to it, and Hertzberg has a long note in explanation of *utrumque torus* for *utramque partem tori*, which he defends on the principle that adjectives of number are often added to singular substantives to express the component parts of a whole, as *non omnis moriar*, *multa aqua* &c., and perhaps he might have added *totum conjugium*, iii. 6, 28. He means both *sponda* and *pluteus* (Becker, *Gallus*, p. 291).

5—10 'You may commiserate Tantalus and Sisyphus, but a lover is more truly deserving of your pity.' The construction is, '*licet vel moveare Tantali sorte ad flumina* (stan-

tis), *quomodo liquor ab ore* (recedens) *fallat sitim*, i. e. *sitientem*.'

11 *Invidia admirante*, 'Envy herself standing aghast at my good fortune.'

13 *Nunc—juvat*. 'Now I am disposed to commit suicide.' I doubt if the reader would stop to raise an objection against this passage, were he not told '*corruptum locum critici omnes senserunt*,' and that Lachmann, in a note of two pages in length, defends his conjectural reading *jubet* for *juvat*, while Hertzberg devotes more than a page to prove that the two distichs 13—16 should be transposed, and *licet* substituted for *juvat*; both of which corrections he admits into the text. But the chief seat of the corruption is presumed to be in v. 15, where all the MSS. have *nec licet*. Kuinoel gives *nunc licet*, Hertzberg *nec juvat*. Rejecting these alterations as altogether uncertain and by no means necessary, we may translate, 'Nor is it possible to sleep in the streets when the moon is waning, and so to whisper through a chink in the door.' Probably (at least the hypothesis is not an extravagant one) the Romans thought the night air peculiarly unwholesome when the moon was waning; and every one knows what danger there is in the malaria

Sumere et in nostras trita venena manus.  
 Nec licet in triviis sicca requiescere luna, 15  
 Aut per rimosas mittere verba fores.  
 Quod quamvis ita sit, dominam mutare cavebo.  
 Tum flebit, cum in me senserit esse fidem.

## IX.

Assiduæ multis odium peperere querelæ:  
 Frangitur in tacito femina sæpe viro.  
 Si quid vidisti, semper vidisse negato;  
 Aut si quid doluit forte, dolere nega.  
 Quid si jam canis ætas mea candeat annis, 5

of an Italian night. *Sicca luna*, a singular expression, derived from a popular notion that the apparent expansion and diminution of the moon's disk arose from the vapours which it imbibed or parted with. The commentators refer to Anacreon xix. 5, and Pliny, *N. H.* xvii. 9. Lachmann supposes *nec licet* to refer to the care taken by his rival the Prætor, mentioned in the foregoing elegy, and probably alluded to in this, to prevent his access to Cynthia: to which Hertzberg objects that *decimo quoque die* he was permitted to see her, which would hardly have been the case under such circumstances.

14 *Trita*. So the Groning. and Naples MSS. Hertzberg supposes there is a reference intended to the *embrocades* (ἐγχυστά) of the ancient pharmacy. Kuinoel's *tetra* has but little authority.

17—18 'However, I shall take good care not to leave her for another; and perhaps in the end my constancy will move her to relent.'

IX. In this elegy the poet grows not only impatient of Cynthia's cruelty, but so unpolite as to taunt her

with becoming old, and dyeing her hair. There is something amusing in the pettish spite with which he denounces this innocent article of the toilet (v. 27.) It seems extraordinary, since the two taunts are so naturally connected, that Lachmann and Jacob, and even Kuinoel, should suppose a new elegy commences with v. 23. There is no more reason for thinking with the two last that something may have been lost after v. 32: and here Lachmann holds the contrary opinion.

1—2 'Too much complaining often engenders dislike; while keeping silence (*i. e.* enduring in silence) often regains an estranged mistress.' Hertzberg shrewdly remarks on this, 'Ipse secum agit poeta, et dum in rebus amatoriis vulgaris sapientie præceptis in ordinem redigere ipsum se fingit, figurata hac et composita oratione falsam istam doctrinam irridere se significat.'

3 *Vidisse negato*. Compare Juvenal 1, 56, 'doctus spectare lacunar, Doctus et ad calicem vigilanti stertere naso.'

5 Lachmann, Jacob and Hertzberg adopt the reading of MS. Gron. and



Et faciat scissas languida ruga genas?  
 At non Tithoni spernens Aurora senectam  
 Desertum Eoa passa jacere domo est.  
 Illum sæpe suis decedens fovit in undis,  
 Quam prius adjunctos sedula lavit equos. 10  
 Illum ad vicinos cum amplexa quiesceret Indos,  
 Maturos iterum est questa redire dies,  
 Illa deos currum conscendens dixit iniquos,  
 Invitum et terris præstitit officium;  
 Cui majora senis Tithoni gaudia vivi, 15  
 Quam gravis amisso Memnone luctus erat.  
 Cum sene non pudit talem dormire puellam,

ed. Rhag., as given in the text. Kuinoel has *quid mea si canis ætas canesceret annis*, in which he follows the Naples MS., except that the latter has *canesceret*. Some of the later MSS. give *caneret*. Barth ventures to edit 'quid si jam canis ætas mea caneret annis?' Hertzberg thinks the passage corrupt, on the ground that *can-deo* 'de splendido maxime colore dicitur.' The argument does not seem worth much, especially as he quotes Tibull. i. 10, 43, where it is used of grey hair. Anyhow, the meaning of the poet is perfectly clear: 'If you slight me in my youth, how would you treat me as an old man?'

7 'Aurora could love Tithonus, old as he was; whereas I (v. 19) am still in the prime of manhood.' These verses are very beautiful, and by no means difficult, though much altered and perplexed by the commentators. *Eoa domo*, in Oriente, ubi sol surgere visus. The 'abode' of Aurora is in the East. When she was obliged to depart to perform her duties of giving light to the world, (v. 14,) she did not leave him without a parting embrace, but *fovit*, *ἡγάγησε*, 'hugged him,' and that *suis in undis*,

where, as the dawn first rises (to an Italian) over the sea, her chamber was feigned to lie. Jacob quotes Hom. *Hymn in Ven.* 227. *Lavit equos* refers to the plunge through the sea from the submarine *stabulum* in which they had passed the night. Kuinoel, Barth, and even Lachmann, totally pervert the meaning of these lines by reading *ulnis* and *abjunctos*.

10 *Quam prius*. For *priusquam*. Surely this is a remarkable usage. For to compare, as K. does, Ovid *Trist.* iv. 9. 31, 'hoc quoque, quam volui, plus est,' is clearly nothing to the purpose. It would only have been applicable had the present passage been 'quam lavit, prius fovit;' a construction by no means without examples. The peculiarity here is the placing the particle of comparison *quam*, without the action compared, before the comparative adverb *prius*. The commentators generally pass it over without remark. See however on iii. 17, 26.

12 *Maturos*, 'too soon.'

16 *Amisso Memnone*. This is not mentioned by Homer, who only records the name *Od.* xi. 522.

Et canæ totiens oscula ferre comæ.  
 At tu etiam juvenem odisti me, perfida, cum sis  
 Ipsa anus haud longa curva futura die. 20  
 Quin ego deminuo curam, quod sæpe Cupido  
 Huic malus esse solet, cui bonus ante fuit.  
 Nunc etiam infectos demens imitare Britannos,  
 Ludis et externo tincta nitore caput?  
 Ut natura dedit, sic omnis recta figura est: 25  
 Turpis Romano Belgicus ore color.  
 Illi sub terris fiant mala multa puellæ,

20 *Anus futura.* From this verse, and perhaps we may add, from the fact that she was childless (v. 33,) it would appear that Cynthia was somewhat advanced in life. The word *juvenis* is so indefinite that it is not clear whether she was older than the poet.

21 *Quin ego diminuo curam.* 'Let me however console myself with the reflection, that Cupid is fickle, and often punishes those whom he before favoured.' This use of *quin*, properly asking a question, 'Why do I not?' and thence in a hortatory sense, is familiar to every scholar.

23 *Infectos*, 'stained with woad.' *nunc etiam*, i. e. at your time of life, when these follies might reasonably cease. Though perhaps in Cynthia's view it was just the time to begin them. From the practice of dyeing the hair, the poet draws an exaggerated comparison of staining the whole body.—*Ludis*, ἀφροδισιάζεις: compare *Lusu*, iii. 24, 29. The ancient Britons are said to have stained themselves with woad (*isatis tinctoria*), to which colour he alludes in *cæruleo*, v. 31. The Eastern practice of staining the eyes, nails &c. with henna probably led to the adoption of similar customs in Rome. See the curious

fragment of Ovid, *Medicamina Faciei*, which contains the recipes for various cosmetics. Id. *Rem. Amor.* 351, 'Tum quoque, cum positis sua collinet ora venenis, Ad dominæ vultus, nec pudor obstet, eas. Pyxidas invenies, et rerum mille colores,' &c. Dyeing the hair is frequently alluded to: cf. Ovid, *Amor.* i. 14, 1, 'Dicebam, medicare tuos desiste capillos: Tingere quam possis, jam tibi nulla coma est.' Tibull. i. 8, 43, 'Tum studium formæ: coma tum mutatur, ut annos Dissimulet viridi cortice tincta nucis,' which appears to refer to the peel of fresh walnuts.

25 *Recta est*, καλῶς ἔχει. On *figura* see i. 4, 9.

26 *Belgicus color.* There is some doubt as to the precise meaning of this expression. Both Kuinoel and Hertzberg agree with D'Orville that 'Dutch soap,' *spuma Batava*, Martial, viii. 23, 20, is meant, a preparation with which the ancient German tribes inhabiting that country used to dye their hair red, the 'flava cæsaries' (Juven. 13, 165.) of that people being well-known. Compare also Martial, xiv. 26. 'Caustica Teutonicos accendit spuma capillos.' The same writer (iii. 43) mentions the practice of staining gray hair: 'Mentiris ju-

Quæ mentita suas vertit inepta comas!  
 De me, mi certe poteris formosa videri:  
 Mi formosa satis, si modo sæpe venis. 30  
 An si cæruleo quædam sua tempora fuco  
 Tinxerit, idcirco cærulea forma bona est?  
 Cum tibi nec frater nec sit tibi filius ullus,  
 Frater ego et tibi sim filius unus ego,  
 Ipse tuus semper tibi sit custodia lectus, 35  
 Nec nimis ornata fronte sedere velis.  
 Credam ego narranti, noli committere, famæ:  
 Et terram rumor transilit et maria.

## X.

Etsi me invito discedis, Cynthia, Roma,  
 Lætor quod sine me devia rura colis.

venem tinctis, Lentine, capillis; Tam subito corvus, qui modo cygnus eras.' See also lib. iv. ep. 36.

29 *De me*, 'quod ad me attinet.' Kuinoel, who refers to iii. 24, 21, not quite appositely.

31 'Supposing it were the fashion to dye the hair blue; would it be becoming merely because it was fashionable?' By an absurd supposition he endeavours to throw ridicule upon the custom.

34 The editors, by placing a full stop at *ego* have made out a plausible excuse for the supposed lacuna after v. 32. The sense however is clear enough, and closely connected with the preceding verses: 'Since you have no relations to dress for, and only me to please, keep to your own engagements, and do not study personal adornment so much.' In *custodia* he alludes to the keepers (see i. 11, 15; iii. 14, 14) who were appointed to protect and watch the actions of

women in Cynthia's position.—*tus lectus*, i. e. your pledges to me.

37 The meaning appears to be, 'noli committere ut ego credam famæ de te mala narranti.' Kuinoel explains the verse very differently: 'Credam ego famæ de te narranti, propterea noli committere, noli pecare, nam nihil tacetur.' Nor is this in itself objectionable.

X. Addressed to Cynthia on her contemplated excursion into the country, and written in a cheerful and affectionate tone, which presents a strong contrast with his anxiety at her absence at Baiæ, i. 11. A very elegant poem, and displaying a fine sense of the beauties of nature, to which Humboldt (*Cosmos*, vol. ii. p. 15) considers the Romans in general to have been but little sensitive.

2 *Quod sine me*, i. e. quod, quum me præsto non habes, &c. For *colis*, the reading of the authentic copies,

Nullus erit castis juvenis corruptor in agris,  
 Qui te blanditiis non sinat esse probam;  
 Nulla neque ante tuas orietur rixa fenestras, 5  
 Nec tibi clamata somnus amarus erit:  
 Sola eris, et solos spectabis, Cynthia, montes,  
 Et pecus et fines pauperis agricolæ.  
 Illic te nulli poterunt corrumpere ludi,  
 Fanaque peccatis plurima causa tuis. 10  
 Illic assidue tauros spectabis arantes,  
 Et vitem docta ponere falce comas;  
 Atque ibi rara feres inculto tura sacello,  
 Hædus ubi agrestis corruiet ante focos;  
 Protinus et nuda choreas imitabere sura, 15  
 Omnia ab externo sint modo tuta viro.  
 Ipse ego venabor. Jam nunc me sacra Dianæ

Lachmann and Hertzberg give *coles* from one or two of the later MSS. It is true that Cynthia is about to depart, and therefore that *colis* must be taken for *cultura es*; but there seems no great difficulty in such a use of the present.

3 *Juvenis corruptor*. See i. 11, 13.

9 *Ludi*, i. e. theatrales.—*fana*, because under pretence of religion these places were made the scenes of secret meetings &c. Compare v. 8, 16. Juvenal, ix. 24, 'Nam quo non prostat femina templo?'

12 *Docta falce*, 'skilful,' because on the art of the pruner the crop of fruit in great measure depends. From the judgment required in selecting proper *surculi*, and cutting away the rest, *putare*, 'to prune,' and *amputare* (*ἀμψι*), 'to cut away on both sides, leaving a central twig,' suggested the cognate meaning of rejecting all superfluous and intrusive ideas, and fixing the mind on one subject, i. e. of *thinking*. Similarly, *οἷμα* means properly *to isolate*, from *οἶος*.

13 *Rara*, 'only now and then,' i. e. your dreaded visits to temples will be few and far between. So *raris Kalendis*, v. 3, 53.

15 'There you shall dance forthwith,' (*protinus*, without hindrance from me) with bared leg in the festive dance of the rustics, so long as no rival is there as a spectator.'

17 *Sacra*. Hertzberg regards this as an adjective agreeing with *vota*. The passage, which is obscure, is thus well explained by him: 'Jam recuperato Cynthia amore, Veneri gratus vota pono suscepta; jam nova Dianæ suscipio, et si propitia mihi fuerit in venando, in delubris ejus (hæ autem sunt silvæ) prædæ partem, cornua excelsa, suspensurum me voto damno.' *Ponere vota* is *solvere*, *ἀναρτίβαιναι*, *suspendere*. But a contrast seems intended between the two infinitives, the one to *take up*, the other as it were to *lay down*, or get quit of certain vows. What these vows were, he does not say; but the sense is, 'having paid my dues to the temple

Suscipere, et Veneri ponere vota juvat.  
 Incipiam captare feras, et reddere pinu  
 Cornua, et audaces ipse monere canes. 20  
 Non tamen ut vastos ausim temptare leones,  
 Aut celer agrestes cominus ire sues:  
 Hæc igitur mihi sit lepores audacia molles  
 Excipere et stricto figere avem calamo,  
 Qua formosa suo Clitumnus flumina luco 25  
 Integit, et niveos abluit unda boves.  
 Tu quotiens aliquid conabere, vita, memento  
 Venturum paucis me tibi Luciferis.  
 Sic me nec solæ poterunt avertere silvæ,

of Venus, I shall, in your absence, court the goddess Dianna. The custom of hanging the spoils of the chase on the forest trees is interesting, as showing the origin of that ancient and chivalrous adornment of baronial halls, horns and heads of beasts captured in hunting. See Pintarch, *Quæst. Rom.* § iv.; Virg. *Ecl.* vii. 30. Kuinoel, who misinterprets the whole passage 17—20, reads *reddere pennis* on Burmann's most improbable conjecture.

21 The MS. Gron. has *temerare*, the Naples and ed. Rheg. *temptare*. This is the orthography of the word uniformly adopted in Tacitus by its latest and most learned editor, on the authority of the Medicean MS. *Leones* must be taken as a hyperbolical expression, unless any one will seriously maintain that the Italian woods sheltered that creature in the Augustan age. Yet lions once existed in Britain; they are found to this day in Asia Minor, and the upper part of Greece seems to have been infested with them even in the time of Pausanias, who says (vi. 5, 3.) οὗτοι πολλάκις οἱ λέοντες καὶ ἐς τὴν περὶ τὸν Ὀλυμπον πλῶνται χώραν. The question, per-

haps, deserves investigation. See *Georgic* ii. 151; Martial, xiv. 30.—The accusative follows *cominus ire*, as if *aggredi* was the word he had intended.

24 *Excipere*, a word used of the hunter who lies in waiting near his nets, λισσόμενος.—*stricto calamo*, i. e. sagitta ad jaculandum parata.

25 *Clitumnus*. See on v. i. 124. *Georg.* ii. 146—7.—*niveos abluit*, a Grecism, 'washes them white;' because by drinking the water of that river cows were believed to produce white calves, so much required for sacrifices. The shady banks of the river, where it passed through the poet's paternal estate, are spoken of as 'hiding the stream in its own woods.'

27 *Aliquid conabere*. The commentators understand by this 'aliquid nefandi,' so that *venturum me* would imply a kind of threat,—an argument against the hope of wronging him with impunity. They are perhaps right, though the tender expression *vita* does not seem well to accord with this view.

29 *Solæ silvæ*. Not those of his own retirement at home, but Cynthia's country abode. 'Not even your present seclusion can prevent me from having your name con-

Nec vaga muscosis flumina fusa jugis, 30  
 Quin ego in assidua mutem tua nomina lingua;  
 Absenti nemo non nocuisse velit.

## XI.

Quid fles abducta gravius Briseïde? quid fles  
 Anxia captiva tristius Andromacha?  
 Quidve mea de fraude deos, insana, fatigas?  
 Quid quereris nostram sic cecidisse fidem?  
 Non tam nocturna volucris funesta querela 5  
 Attica Cecropiis obstrepit in foliis,  
 Nec tantum Niobe bis sex ad busta superba

tinually on my tongue,' (i. 18, 31), i. e. from anxieties and fears on your behalf. Hertzberg, in a very long note, maintains that *mutare* is for *movitare*; and that in this passage it is to be taken literally in the latter sense, as in Virgil, *Ecl.* v. 5, 'Zephyris mutantibus umbras,' and vi. 28. *Æn.* v. 707, where *mutare* has less MS. authority than *mutare*. Jacob ingeniously suggests *metuam*, 'from fearing your name on everybody's tongue,' (i. e. the frequent mention of you, and your celebrity for talent and beauty, which will render your real seclusion a difficult matter,) 'lest some one should wrong me while absent,' or should try to withdraw your affections from me. But Hertzberg with good reason objects to *ne nemo velit* for *ne quis velit*, as false Latinity. He himself reads *non* for *ne*, with the Naples MS., placing a colon at the end of the preceding verse;—'any one will be willing to wrong me in my absence from you.' The passage is very difficult, and both of these interpretations make considerable demands on one's faith in the integrity of the MSS. One of the later copies

has *me* for *ne*. May *mi* for *mih* have been the true reading? The sense would then be optative, 'may no one wrong me' &c. Compare *utinam nolit*, ii. 2, 15; *utinam velles*, iii. 6, 25.

XI. Kuinoel says, 'Hæc elegia est una ex illis, quas poeta ante omnes reliquas, etiam primi libri, scripsit.' It is difficult to say wherein he finds the proof of this; in fact, he is generally content to re-echo the statements of his predecessors. That neither Propertius nor Cynthia observed strict fidelity to each other is certain from many passages already noticed; and the recrimination of the one, followed by protestations of regard from the other, may be supposed to have been frequent during the whole course of their connexion. In this instance the poet seems to have been the offender; for the present elegy is manifestly a reply to her expostulations, (v. 33.)

5 *Funesta volucris Attica*, Philomel, daughter of Pandion.—*obstrepit*, properly ἀντιφωνεῖ, sings against other birds: see on i. 16, 46.

7 *Niobe—superba* are to be taken together. The epithet refers to her

Sollicito lacrimas defluit a Sipylo.  
 Me licet æratis astringant brachia nodis,  
 Sint mea vel Danaë's condita membra domo; 10  
 In te ego et æratas rumpam, mea vita, catenas,  
 Ferratam Danaë's transiliamque domum.  
 De te quodcumque ad surdas mihi dicitur aures;  
 Tu modo ne dubita de gravitate mea.  
 Ossa tibi juro per matris et ossa parentis,— 15  
 Si fallo, cinis heu sit mihi uterque gravis!—  
 Me tibi ad extremas mansurum, vita, tenebras:  
 Ambos una fides auferet, una dies.  
 Quod si nec nomen, nec me tua forma teneret,

conceit in preferring the beauty of her own offspring to that of Latona, for which offence she was punished by the loss of her twelve children.—*bis sex ad busta* affords a curious instance of the want of the article in the Latin tongue (τῶν δώδεκα).—*tantum*, following *tam*, need not create any difficulty, as some have thought. Compare Moschus, *Id.* iii. 37—44, οὐ τόσον εὐαλίσαι παρ' ἑόσι μύρτο δελφίν, κ. τ. λ.

8 Lachmann, Jacob, and Hertzberg, retain the MSS. reading *defluit*. Kuinoel has *depluit*, the probable conjecture of Scaliger. For the active use of *defluere* Lachmann adduces no more satisfactory authority than two passages from Claudian. Hertzberg adds the transitive construction of *ρίν* in Eur. *Hec.* 528. The beautiful legend of Niobe turned to stone manifestly arose from some water-dropping crag, which at a distance resembled the human form. Pausan. *Lib.* i. eap. 21, 5. ταύτην τὴν Νιόβην καὶ αὐτὸς εἶδον ἀνελθὼν ἐς τὸν Σίπυλον τὸ ὄρος· ἡ δὲ πλήσιον μὲν πέτρα καὶ κρημνὸς ἐστίν, οὐδὲν παρόντι σχῆμα παρεχόμενος γυναικὸς, οὔτε ἄλλως, οὔτε πεινθούσης· εἰ δέ γε πορρωτέρω γίνωιο, διδακρυμένη δόξεις ὀρᾶν καὶ κατηφῇ γυναῖκα.

11 *In te*, 'in your case,' *i. e.* propter te.

13 The construction is, 'quodcumque de te dicitur, id dicitur mihi ad surdas aures.' Cynthia, as Kuinoel observes, had evidently offered some explanation for a rumour which had reached the poet respecting her conduct. He ingeniously turns aside the complaints against himself, by assuring Cynthia he never listens to what people say of *her*; implying that she ought equally to disregard evil reports respecting himself.—*gravitas* in the pentameter is opposed to *levitas*, and therefore means *constantia*.

15 From this verse we learn that both the poet's parents were dead. Hence the allusion in i. 11, 23. His father died when he was very young; see v. 1, 127. The use of *parentis* for *patriæ*, as opposed to *matris*, is, as Hertzberg well observes, very remarkable, and the more so because it is properly ἡ τίκτουσα. The impossibility of misunderstanding its meaning is a sufficient excuse; nor is *paterna*, which some have proposed, likely to be the true reading.

18 *Una fides auferet*. A slightly incorrect expression for *in una eademque fide* (cf. v. 34) *morimur*.

Posset servitium mite tenere tuum. 20  
 Septima jam plenæ deducitur orbita lunæ,  
 Cum de me et de te compita nulla tacent;  
 Interea nobis non numquam janua mollis,  
 Non numquam lecti copia facta tui;  
 Nec mihi muneribus nox ulla est empta beatis; 25  
 Quicquid eram, hoc animi gratia magna tui.  
 Cum te tam multi peterent, tu me una petisti;  
 Possum ego naturæ non meminisse tuæ?  
 Tum me vel tragicæ vexetis Erinyes, et me  
 Inferno damnes, Æace, iudicio, 30  
 Atque inter Tityi volucres mea pœna vagetur,  
 Tumque ego Sisyphio saxa labore geram.  
 Nec tu supplicibus me sis venerata tabellis:  
 Ultima talis erit, quæ mea prima fides.  
 Hoc mihi perpetuo jus est, quod solus amator 35  
 Nec cito desisto, nec temere incipio.

19 *Nomen*. 'Genus, nobilitas,'  
 Kuinoel. This is clearly wrong:  
 see note on i. 1, 1. We must under-  
 stand her reputation for beauty and  
 talent, so often alluded to before.—  
*mite servitium tuum*, an elegant way  
 of saying *mitia imperia tua*, the ap-  
 parent contrary; but *servitium tuum*  
 is τὸ ἐμὲ δουλεύειν σοι.

21 *Deducitur*. 'Recte Jacobs. con-  
 fert Ovid. *Met.* vii. 530. 'Luna qua-  
 ter plenum tennata retexit orbem.'  
 Nam *deducere* proprium de opere tex-  
 torio verbum.—*Hertzberg*. See i.  
 16, 41.

23—4 Jacob is inclined to prefer  
*non unquam* with the Naples MS.  
 But the sense is obvious: 'during the  
 last seven months all the world has  
 been talking of us, (i. e. saying things

to our discredit) and yet many times  
 has your door been opened to me, and  
 that from regard, not for gifts received  
 from me.' Compare *nonnihil* for *plu-  
 rimum*, i. 12, 16.

26 *Quidquid eram* (tibi), 'tuæ be-  
 nivolentiæ acceptum debeo.'—*Kui-  
 noel*.

28 *Naturæ tuæ*, i. e. indolis, 'your  
 kindness.'

29 *Tunc*, i. e. si quando obliviscar.

31 *Mea pœna vagetur*, inter vagas  
 volucres sit.

33 'Write me no more supplica-  
 tory letters: my affection will never  
 change; I am not as other lovers,  
 fickle and capricious; but my way is  
 not to be easily smitten nor soon  
 tired.'—The last distich is omitted in  
 MS. Gron.



## XII.

Ah quantum de me Panthi tibi pagina finxit,  
 Tantum illi Pantho ne sit amica Venus!  
 Sed tibi jam videor Dodona verior augur?  
 Uxorem ille tuus pulcher amator habet.  
 Tot noctes periery! Nihil pudet? aspice, cantat 5  
 Liber; tu nimium credula sola jaces.  
 Et nunc inter eos tu sermo es; te ille superbus  
 Dicit se invito sæpe fuisse domi.  
 Dispeream, si quicquam aliud quam gloria de te  
 Quæritur; has laudes ille maritus habet. 10  
 Colchida sic hospes quondam decepit Iason:  
 Ejecta est; tenuit namque Creusa domum.  
 Sic a Dulichio juvene est elusa Calypso:  
 Vidit amatorem pandere vela suum.

XII. He boasts of having foreseen the true character of one Panthus, a rival, who had deceived Cynthia and married another.

1—2 'In the same degree as Panthus has misrepresented and slandered me in his correspondence with you, may Venus prove adverse,' *i. e.* may his recent marriage be an unhappy one. For *al.* MS. Gron. has *an.* Kuinoel edits *at*, the conjecture (a probable one) of Heinsius.

3 'Do I now seem to have predicted truly, when I told you he did not really love you? Behold, he has married a wife.'

5 *Periere*, 'have been thrown away.'—*cantat liber*, *i. e.* *vacuus*, tui amore non obligatus.—*cantare* implies the indifference of one who has no other concern to occupy his thoughts. *Tu sola jaces*, *i. e.* *illo conjugæ non potiris*.

7—8 'At this very time Panthus and his wife are talking about you, and he is trying to persuade her that it

was not by *his* desire that you so often remained at home, but that you were so fond of him' &c. *Esse domi*, like our familiar phrase, implied the intention of admitting a visitor.

9 *Gloria*. Compare i. 13, 5. 'dum tibi deceptis augetur fama puellis.'—*has laudes*. 'Now that he is married, he boasts of your affection for him: he glories in having deceived you, just as Jason deceived Medea and married Creusa: or as Ulysses won the regard of Calypso and then left her.'

12 *Tenuit namque Creusa domum*. So Lach., Jacob, Hertz. with the MS. Groning. The common reading is *tenuis domo*. Kuinoel gives *ejecta tenuit namque Creusa domum*. Barth reads 'Electa est tenui namque Creusa domo.' The sense however is sufficiently clear: 'she was cast off because Creusa became the wife.'—On *Dulichius juvenis*, see iii. 5, 4.

13 *Delusa*, Kuinoel, with MS. Gron.

Ah nimium faciles aurem præbere puellæ, 15  
 Discite desertæ non temere esse bonæ.  
 Huic quoque, qui restat, jam pridem quæritur alter.  
 Experta in primo, stulta, cavere potes.  
 Nos quocumque loco, nos omni tempore tecum  
 Sive ægra pariter sive valente sumus. 20

## XIII.

Scis here mi multas pariter placuisse puellas,  
 Scis mihi, Demophoon, multa venire mala.  
 Nulla meis frustra lustrantur compita plantis;  
 O nimis exitio nata theatra meo!

16 *Non temere esse bonæ*, 'not on such slight grounds to earn the title of *bonæ*,' i. e. *faciles*, from your admirers. The construction of the nominative is a Grecism: see on ii. 9, 7. Hertzberg's note is rather obscure; '*Discite* hic quasi imperativus verbi *posse* est.' Rather the verb assumes the construction of *incipio*, *desino* &c.

17 *Hunc quoque*, Kuinoel. *Hinc quoque*, MS. Gron. Hertzberg appears to be right in his view of the passage, which has perplexed the commentators not a little: '*Hæc quoque*, (i. e. *puella nostra*, *Cynthia*,) modo repudiata nihil pœna sua didicit; jam enim quærit alterum amatorem eum, qui restat, quemque in talem eventum sibi quodammodo reservaverat. In quo idem eam periculum, quod in priore modo experta sit, manere ait Propertius.'—*qui restat* probably refers to the Prætor, supr. El. 7.

19—20 'You can rely on my devotion to you both in health and in sickness.' '*Videtur ille rivalis Cynthiam agram neglexisse*.'—*Kuinoel*. This view is justified by ii. 9, 28. The argument is, 'since therefore you can depend upon me alone, resign all others and attach yourself to me.'

XIII. In an epistle to a feigned friend the poet describes his own temperament, and confesses his weaknesses in a very ingenuous strain. It may be inferred from v. 20—1, that he had been reproached with injuring his health by his follies; he calls such reproofs *invidia*, and, as usual, quotes precedents in his favour from Grecian antiquity. This elegy is concluded by Jacob and Lachmann with v. 42.

1 *Here*. The day before he seems to have been at the theatre, and expressed his admiration for *multæ puellæ* whom he saw there. The adverb is only a Latin form of *χθίς*. Compare *humilis* from *χαμαλός*, *hiems* from *χειμών* &c.—*venire*, i. e. *ea de causa*. Lachmann awkwardly and unnecessarily inserts *hinc*, '*scis mi hinc*, *Demophoon*,' &c.—*mala* means nothing more than *amoris vulnera*, as iii. 17, 48.

3 *Lustrantur*, 'are traversed.' No allusion seems intended to the Compitalia, which would be quite out of place.

4 *O nimis* &c. 'And as for the theatres—alas! they were made for my ruin.' Such is the sense of this verse. Kuinoel, following the inter-

Sive aliquis molli diducit candida gestu 5  
 Brachia, seu varios incinit ore modos,  
 Interea nostri quærunt sibi vulnus ocelli,  
 Candida non tecto pectore si qua sedet,  
 Sive vagi crines puris in frontibus errant,  
 Indica quos medio vertice gemma tenet. 10  
 Quæ si forte aliquid vultu mihi dura negarat,  
 Frigida de tota fronte cadebat aqua.  
 Quæris, Demophoon, cur sim tam mollis in omnes?  
 Quod quæris QUARE non habet ullus amor.  
 Cur aliquis sacris laniat sua brachia cultris, 15  
 Et Phrygis insanos cæditur ad numeros?  
 Unicuique dedit vitium natura creato:

polated copies, gives *omnia in exitium —meum*. The reading, as Jacob observes, seems to have arisen from a mistake, afterwards corrected, of the transcriber of the Groning. MS. *O nimis in exitio*.

5 *Diducit* Lachmann and Hertzberg with Passerat. The MSS. have *deducit*. He speaks of dancers gracefully extending their arms, while performing in the lewd and immoral farces called *mimes*, and professes his indifference to the acting, however good.

10 *Medio vertice*. The top-knot, *κρόβυλος* (whence the English word *crope* or *crop*), which appears to have been fastened with a jewelled pin, perhaps after the fashion of the modern Italian women (Martial, xiv. 24.) This (Roman) method of dressing the hair is described in the article on *acus* in the Dictionary of Antiquities. An engraving (art. *coma*, p. 268.) is given of a top-knot from the head of Diana, and this is perhaps the costume alluded to. Compare Ovid, *A. A.* iii. 143. '*altera succinctæ religetur more Dianæ*.'

14 The true meaning of this verse was first seen by Lachmann; 'hoc

Quare, quod tu quæris, rationem cur aliquis amet, non habet ullus amor.' *Cur* and *quare* (quâ re, quur, quor, cur) being different forms of the same word, or rather words, this repetition is quite appropriate. Hertzberg has collected several instances of this custom of quoting a word (which the Greeks so neatly express by prefixing the neuter article), among which that from Persius, v. 87, is the best, '*licet illud et ut volo tolle*,' i. e. *ἐκεῖνο τὸ ἔξεστι καὶ τὸ ὅπως θέλω*. Compare also *Antig.* 567, *ἄλλ' ἢ ΔΕ μίντοι μὴ λήγ'*. See inf. iii. 17. 2.

15 'You may as well ask the reason of the infatuation which makes the votaries of Cybele cut themselves with knives at the sound of the Phrygian flute.'

17 *Creato*. An imitation of the common Greek phrase *ἐμοὶ γενομένην*. For *fortuna* Kuinoel repeats *natura*, following as usual a late MS. There is no reason for supposing, with Lachmann, that *fortuna* is the ablative, and understanding *natura* from the preceding verse, — 'ut semper forte fortuna aliquid amet.' The influence of Fortune in love is mentioned ii. 8, 8.

Mi fortuna aliquid semper amare dedit.  
 Me licet et Thamyrae cantoris fata sequantur,  
 Numquam ad formosas, invide, caecus ero. 20  
 Sed tibi si exiles videor tenuatus in artus,  
 Falleris: haud umquam est culta labore Venus.  
 Percontere licet; saepe est experta puella  
 Officium tota nocte valere meum.  
 Juppiter Alcmenae geminas requieverat Arctos, 25  
 Et caelum noctu bis sine rege fuit:  
 Nec tamen idcirco languens ad fulmina venit:  
 Nullus amor vires eripit ipse suas.  
 Quid? cum e complexu Briseïdos iret Achilles,  
 Num fugere minus Thessala tela Phryges? 30  
 Quid? ferus Andromachae lecto cum surgeret Hector,  
 Bella Mycenaeae non timuere rates?

19 The sentiment seems a singular one, 'Though I should be struck blind like Thamyrae, I shall never be blind to beauty.' He means, however, 'Though I should be blind to all other objects,' &c.

25 *Geminas Arctos*, i. e. duas noctes. Kuinoel's idea (borrowed, as usual, from his predecessors) that *requieverat* is for *requiescere fecerat*, is refuted by Jacob at great length. A fact so obvious as that *requiesco* is and can be only an intransitive verb scarcely requires five pages in the way of proof. The notion of its active sense seems principally to have arisen from an unsound remark of Servius on Virg. *Ecl.* viii. 4. 'Et mutata suos requierunt flumina cursus,' where the accusative depends on *mutata*. But the same learned critic is less happy in his brief note: 'Ceterum *Alcmena* genitivus est, qui dependet a Jovis nomine, ut *Alcmena* Juppiter ex amantium more dicatur.' It is the dative 'acquisitively' used, *in gratiam Alcmenae*.

31 *Andromachae*. This is the read-

ing of all the good copies. Hertzberg, who has examined the question with great minuteness, (*Quaest.* p. 163—4), contends that Propertius always prefers the Greek genitive in *es*, rather than the Latin in *ae*, in Greek names of this declension, and that if in certain instances the MSS. agree in the latter, some reason must be looked for, or some corruption be suspected. Hence in i. 13, 30, he reads 'et Leda e partu,' and in the present passage 'Andromachae e lecto.' I am not sufficiently convinced of the certainty of the fact, to which there are several exceptions, the authority of the MSS., or the consistency of the poet in such details, either to follow him or to write *Andromaches* with Lachmann. This learned scholar is of opinion that the names *Andromeda*, *Clytemnestra*, *Leda*, *Cinara*, and generally *Electra*, forming the Greek nominative in *a*, not in *η*, always form the genitive in *ae*. But not even this rule can be considered an absolute one: he admits the occurrence of *Hypermetestre*

Ille vel hic classes poterat, vel perdere muros.

Hic ego Pelides, hic ferus Hector ego.

Aspice uti cœlo modo sol, modo luna ministret: 35

Sic etiam nobis una puella parum est.

Altera me cupidis teneat foveatque lacertis,

Altera si quando non sinit esse locum;

Aut, si forte irata meo sit facta ministro,

Ut sciat esse aliam, quæ velit esse mea. 40

Nam melius duo defendunt retinacula navim,

Tutius et geminos anxia mater alit.

Aut, si es dura, nega: sin es non dura, venito!

Quid juvat et nullo ponere verba loco?

and *Andromede* in Ovid, and also *supr. i. 3, 4; v. 7, 63, and 67.*

33 A confused expression for *vel ille classes, vel hic muros perdere poterat*: where the usual rule for the use of *hic* and *ille* is not observed. See on *ii. 1, 37.*—*hic ego nempe in amoris militia.* Kuinoel. For the concluding *ego* perhaps we should read with MS. Gron. *ero.* In either case *hic* is the adverb, sc. in hac nostra militia.

39 *Meo ministro.* See on *v. 3,* of the next elegy. He appears to allude to some offence given to Cynthia by his servant. Jacob proposes *mero, i. e. inter vina.* There is no necessity for the change, were it better than it is.—*aut—ut sciat* gives a second reason why he would not be content with one mistress; the first being *si quando non sinit, &c.* By placing full stops at the end of 37 and 38, Kuinoel shows that he did not understand the poet's meaning.

41 *Duo retinacula, i. e. dum anchoræ, or, which is much the same thing, duo funes.* The Greek proverb is well known. See Pindar, *Ol. vi. 170.*

42 A mother was supposed to have

more care for each child, when she had several, than for an only child. The opinion is not confirmed by modern experience. Kuinoel quotes two beautiful lines from Ovid, *Remed. Am. 463.* 'Fortius e multis mater desiderat unum, Quam quæ fens dicit, Tu mihi solus eras.'

43 Lachmann and Jacob commence a new elegy with this verse. Hertzberg however (*Quæst. p. 113 &c.*) has remarked that Propertius is peculiarly apt to apostrophise persons of whom he was before speaking in the third person. This being admitted, it is clear that the poet is pursuing the idea in *v. 38.* The general sense is, 'Refuse or assent as you please; it matters not to me, who have another in reserve.' This is not said to Cynthia in particular, but to any one of his acquaintances indefinitely. The construction is rather irregular for *aut nega, aut venito.*

44 *Ponere verba nullo loco,* 'hic debet esse, nullius auctoritatis vel ponderis verba proloqui: at random quod Angli aiunt.'—Jacob. See on *i. 19, 17—20.* Kuinoel follows Beroaldus, in *nullo pondere verba loqui,*

Hic unus dolor est ex omnibus acer amanti, 45  
 Speranti subito si qua venire negat.  
 Quanta illum toto versant suspiria lecto,  
 Cum recipi, quem non noverit illa, putat.  
 Et rursus puerum quærendo audita fatigat,  
 Quem, quæ scire timet, dicere plura jubet. 50

## XIV.

Cui fuit indocti fugienda hæc semita vulgi,  
 Ipsa petita lacu nunc mihi dulcis aqua est.  
 Ingenuus quisquam alterius dat munera servo,

and tells his readers, 'præpositio in redundat.' The expression (in this sense) is unusual. Perhaps he had in view *οὐδαμῶς ῥιθροῦς*. Hertzberg considers that 'not to value words,' and 'to throw away or waste words,' are correlative ideas. Yet it scarcely follows that they are convertible terms. The poet's meaning is this: 'What is the good of promising, merely to keep peace for a time, when you do not intend to perform?' He proceeds to show the annoyance arising from such conduct.

46 *Kuinoel* joins *subito venire*. Rather, I should say, *subito negat*, which alludes to sending a sudden excuse.

48 *Cum recipi*, &c. 'Cum sibi præferri alium ignotum amatorem putat.'—*Kuinoel*, who reads *quem non noverit ille*. This 'vexatissimus versiculus,' as Lachmann calls it, is variously read in the MSS. The best copies have *cur* for *cum*, others *vetat* for *putat*. The reading in the text is that of Lachmann and Jacob, from the excerpts of Pucci. The sense is, 'he is tortured with jealousy, believing she has admitted some one else, to whom in fact she is a perfect stranger.'

49 *Rursus quærendo audita*, 'by repeating questions already answered.'

50 This verse is wanting in the Naples MS., whence there is some reason to suspect that the conclusion is imperfect. The sense appears to be, 'whom (i. e. the slave) he urges to tell him more fully the circumstances of which he (the expectant) fears to be informed.' In a few words, 'he implores him to tell the worst.'

XIV. He compares the pride of high-born women with the facile compliance of the humbler classes.

1—2 'I, who formerly thought that I ought to shun the vulgar path, now find the water sweet drawn from the common tank.' That is, I who once thought myself too clever to act like others, now discover my error, and find satisfaction in returning to the old ways. He blames himself for aspiring to the favour of Roman ladies above his position in life. For the metaphor in v. 2, see note on iii. 5, 12.—'semita vulgi, alludit ad semitarias meretriculas.'—*Barth*. Cynthia, it will be remembered, was not one of these.

3—4 'Is a gentleman to bribe the servant of another to carry the mes-

Ut promissa suæ verba ferat dominæ?  
 Et quærit totiens: Quænam nunc porticus illam 5  
 Integit? et: Campo quo movet illa pedes?  
 Deinde, ubi pertuleris, quos dicit fama, labores  
 Herculis, ut scribat: Muneris ecquid habes?  
 Cernere uti possis vultum custodis amari,  
 Captus et immunda sæpe latere casa? 10  
 Quam care semel in toto nox vertitur anno!  
 Ah pereant, si quos janua clausa juvat!  
 Contra, rejecto quæ libera vadit amictu,  
 Custodum et nullo septa timore, placet.  
 Cui sæpe immundo Sacra conteritur Via socco, 15  
 Nec sinit esse moram, si quis adire velit.

sage which he has engaged to convey (and therefore is bound to convey without a gift) to his mistress?' It is probable that services of this description formed a regular trade at Rome. To be a 'go-between' was to make a handsome livelihood. Juvenal, *Sat.* iii. 45.

5—8 'Is he to put himself to endless trouble to find out where she takes her walk, merely to be favoured with a note from her, asking for a present?' On the peculiar construction *quisquam dat*, where we should expect the subjunctive, see iii. 26, 1.

9 *Amari*, 'cross.' Kuinoel gives *avari* from the Aldine.

11 *Vertitur*, 'comes round.' The MS. Gron. has *verterit*. Kuinoel *venditur*, the conjecture of Hemsterhusius.—*nox*, i. e. unius noctis fructus.—*janua clausa*, aditu difficilis; si quos juvat sæpius excludi quam admitti.

13 *Libera*, ad suum arbitrium; ubicunque et quandocunque vult; mariti timore non impedita, &c.—*rejecto amictu*. These words naturally refer to the custom of muffling the face for fear of being recognised.

Hertzberg explains it, 'domi relicta toga a meretrice,' comparing the *tunicatus popellus* of Horace, *Ep.* i. 7, 65, which however probably refers only to males,—as we should say, 'in shirt-sleeves.' Another interpretation proposed by him is that the *recinium* (*Festus*, p. 274, Müller), or dress of the *nobiles feminae*, marked with the laticlave, is meant; a word supposed to be derived a *rejiciendo* (παρά τὸ ἀναβάλλεσθαι.) Varro, *L.L.* v. § 132. 'Antiquissimis amictui *ricinium*. Id, quod eo utebantur duplici, ab eo quod dimidiam partem retrorsum jaciebant, ab *rejiciendo ricinium* dictum.' Perhaps the ἡμιδιπλοῖδιον of the Greeks. *Libera* must then mean *carens*, for he is speaking not of ladies, but '*contra*,' of those who are in common life.—*Timore custodum*, i. e. custodibus timendis. Kuinoel reads *tumore*, from the Aldine; a specimen of critical perversity which is scarcely intelligible.

15 *Soccus* was the loose overshoe used by both sexes in their ordinary out-of-door avocations. Hence *immundus*, lulentus. Ladies were carried in their lectice.

Differet hæc numquam, nec poscet garrula, quod te  
 Astrictus ploret sæpe dedisse pater;  
 Nec dicet: Timeo; propera jam surgere, quæso:  
 Infelix, hodie vir mihi rure venit! 20  
 Et quas Euphrates et quas mihi misit Orontes,  
 Me juerint; nolim furta pudica tori.  
 Libertas quoniam nulli jam restat amanti,  
 Nullus liber erit, si quis amare volet.

## XV.

'Tu loqueris, cum sis jam noto fabula libro,  
 Et tua sit toto Cynthia lecta foro?'  
 Cui non his verbis aspergat tempora sudor?—

17 *Differet*, 'abuse you.' See on i. 4, 22.—'Promissis ducet,' *Barth*.

21 *Juven.* iii. 62—5. 'Jam pridem Syrus in Tiberim defluxit Orontes, et linguam et mores, et cum tibicine chordas—Vexit, et ad Circum jussas prostare puellas.'—*juerint*, i. e. *juverint*. So *Hertzberg* from the *Naples MS.*, which gives *juverint*. The rest have *capiant*. One reading or the other is manifestly a correction; and as a question of probability, the chances are in favour of the least usual form being the genuine one. *Juerint* occurs *Catull.* lvi. 18.—*furta pudica tori*, i. e. *pudici tori*, *nuptiarum*.

23—4 'Since every lover of necessity loses his liberty, none must love who wish to be free.' *Jacob* places a colon at v. 22, and a full stop at v. 23, 'ne in protasi idem esset quod in apodosi: Quoniam nemo amans liber, nemo amans liber est.' *Hertzberg* rightly restores the old punctuation.

XV. The same subject is continued. He excuses himself for his faithlessness to Cynthia, on the plea

that she acts towards him the capricious part before described as peculiar to the ladies of Rome. This elegy is very difficult, nor do the commentators agree either as to sense, reading, or punctuation in many places.

1 *Tu loqueris*? As in *El.* 9, *supr.* he commences with a quotation, and is replying to an imaginary rebuke: 'Do you talk of having abandoned your pursuit of women in the better rank of life, when all the world knows, by your published poems, your attachment to Cynthia?'—*noto libro*. See introductory note on iii. 1.

2 *Cynthia lecta*. The first book of *Elegies* was inscribed 'Cynthia,' as has been already stated. Hence, *lecta* must be taken literally.

3 'Is there not some reason to feel distressed at the just reproach?' i. e. Have I not subjected myself to just ridicule? With *Jacob* and *Lachmann* I have followed the reading of all the MSS. in retaining *sudor*, which in fact the sense of the verse



Aut pudor ingenuis, aut reticendus amor.  
 Quod si tam facilis spiraret Cynthia nobis, 5  
 Non ego nequitiae dicerer esse caput;  
 Nec sic per totam infamis traducerer urbem,  
 Urerer et quamvis nomine verba darem.  
 Quare ne tibi sit mirum me quærere viles:  
 Parcius infamant; num tibi causa levis? 10  
 Et modo pavonis caudæ flabella superbæ,

almost imperatively demands. Hertzberg and Kuinoel give *surdo* from Scaliger's conjecture. The whole passage is very obscure, and has been variously interpreted. I agree with Hertzberg in rejecting the explanation proposed by Jacob, as doing violence both to the language and the argument. The next verse (4) is commonly read thus: *aut pudor ingenuus, aut reticendus amor*. For the first *aut* the MS. Gron. has *at*, which Jacob admits. Lachmann incloses the whole verse in brackets, as 'spurius et subditivus:' a supposition extremely improbable. Hertzberg and Kuinoel make *pudor* and *amor* the nominatives to *aspergat*, v. 3. None of the editors seem to have taken offence at the metrical licence at the end of the first penthemimer, which is in some degree justified by *vincis* in ii. 8, 8. Nevertheless, *ingenuis* is surely the true reading. The sense is, 'men of good birth must either expect to be put to the blush, or they must keep secret their love.' In plain words, 'If a man will write verses on his mistress, (he being *ingenuus* and she a *meretrix*;) he cannot avoid becoming *fabula in toto foro*.'

5 'Were Cynthia a little less cruel, I should never have been called a profligate,' i. e. I should not have exposed myself by writing verses. On *spiraret* see iii. 3, 8.

7—8 *Nec traduceret et darem* may be understood as *nec darem*, i. e. the negative will apply to two verbs closely coupled by *et*; 'nor would I disguise her real name by the assumed one of *Cynthia*.' See on i. 1, 1. Kuinoel with the Naples MS. has *ureret*. Hertzberg punctuates the passages thus:—*urerer et quamvis nomine, verba darem*; which I cannot understand.—*urerer* he interprets *irritarer*. Omitting the comma usually placed at *quamvis*, we may explain thus: *nec* (sic) *urerer, quamvis &c.* 'Nor should I have been annoyed so much, in spite of my caution in concealing her real name.'

11 He passes to another objection, alluded to in v. 8 of the preceding elegy. 'Besides, she is ever wishing to possess a flapper (fan) of peacock's feathers, or a ball for cooling her hands; and she requires me, already exasperated by her demands, to beg for her (*emere*, Hertz.) ivory dice.' The *flabellum* was used, as it now is in hot countries, for making a cool breeze: Martial, iii. 82. What the *pila* was, alluded to in v. 12, appears to be hitherto unexplained. Kuinoel says, '*pila ex crystallo, quam matronæ delicatiores æstivo tempore ad calorem frigore ejus mitigandum manibus tenere solebant*. Vide Plin. N.H. xxxvii. 2; Martial xi. 8,' (v. 37,) where mention is made of amber, but in a manner not applicable to the

Et manibus dura frigus habere pila,  
 Et cupit iratum talos me poscere eburnos,  
 Quæque nitent Sacra vilia dona Via.  
 Ac peream, si me ista movent dispendia; sed me 15  
 Fallaci dominæ jam pudet esse jocum.

## XVI.

Hoc erat in primis quod me gaudere jubebas?  
 Tam te formosam non pudet esse levem?  
 Una aut altera nox nondum est in amore peracta,  
 Et dicor lecto jam gravis esse tuo.  
 Me modo laudabas, et carmina nostra legebas: 5

present passage. A conjecture may be hazarded, in the absence of any direct testimony. Claudian has a series of epigrams (vi—xiv.) 'de crystallo cui aqua inerat,' which the Romans appear to have considered (or rather perhaps, poetically to have represented) as ice, partly congealed to stone, partly liquified in the interior. The cold sensation to the touch is more than once alluded to: ep. viii. 'Solibus indomitum glacies Alpina rigorem Induerat, nimis jam pretiosa gelu;' and ep. xi. 'Dum crystallæ puer contingere lubrica gaudet, Et gelidum tenero pollice versat onus' &c. To this day ignorant vendors of minerals tell their customers that quartz, sulphate of lime, and fluor spar, are 'congealed water.' And from the same erroneous idea, perhaps, the epithet *aguosa* is applied to crystal in v. 3, 52. The cold feel, attributed to crystal, arose from the notion of its being mineralised ice. It is to be feared that those learned in the laws of caloric will question the benefit supposed to have been de-

rived from such a practice. Mineralogists will be able to inform us whether rock-crystal is ever found in a natural state inclosing globules of water. It is common to see in toy-shops glass globes containing water with bubbles or particles of light matter which float within on being shaken.

XVI. This elegy is a continuation of the preceding in all the MSS. There can be no reasonable doubt that the editors have rightly separated it. It is addressed to Cynthia, and the subject is a comparison of his own fidelity with the insincerity of his rivals. 'Mollissimus regnat in hoc carmine sensus, qui et ad commiserationem mirifice animum movet.' *Quinoc.*

1 *Hoc erat* &c. 'Hæcine tuæ promissa, quæ meum animum lætitiâ perfundebant? itane constans es in amore?' *K.*—*gaudeo* not unfrequently governs an accusative, like the Greek ἡδονῶν τι.—*in primis gaudere*, 'so greatly to congratulate myself upon.'

Ille tuus pennas tam cito vertit amor?  
 Contendat mecum ingenio, contendat et arte,  
 In primis una discat amare domo;  
 Si libitum tibi erit, Lernæas pugnet ad hydras,  
 Et tibi ab Hesperio mala dracone ferat; 10  
 Tetra venena libens, et naufragus ebibat undas,  
 Et numquam pro te deneget esse miser;  
 Quos utinam in nobis, vita, experiare labores!  
 Jam tibi de timidis iste superbus erit,  
 Qui nunc in tumidum jactando venit honorem; 15  
 Discidium vobis proximus annus erit.  
 At me non ætas mutabit tota Sibyllæ,  
 Non labor Alcidæ, non niger ille dies.  
 Tu mea compones, et dices: Ossa, Properti,  
 Hæc tua sunt; heu heu, tu mihi certus eras. 20

7—12 'Let my favoured rival shew himself as clever, as patient, as obedient to your behests as I, before he makes the same pretensions to your esteem.'—*in primis discat* &c. 'Above all, let him learn to be constant to one.'

10 'Let him prove his devotion by performing at your will some Herculean task.' Barth remarks that this verse is taken from Theocritus, *Id.* 28, 37.

οὐκ μὲν καὶ τὰ χροῖα μὲν ἔχουσιν ὄφειν  
 φαίνεσθαι, καὶ φέροντες νεκροῖς περὶ Κίρρερον.

11 *Ebibat*. Lachmann raises a groundless objection to this word as if it could only mean 'let him drink up the sea,' and reads *inibit*. From iv. 7, 52, it will be seen that nothing more is meant, than 'let him brave shipwreck, and gulp the briny wave.' *Epotus* however means 'drunk up,' *Juven.* x. 177.

13—15 'And then try the same toils and troubles in me, and you will find, by the contrast, that your proud and

boastful lover is a coward.' All the editors adopt a punctuation of v. 13 which appears to me completely to pervert the sense. Barth and Kuinoel inclose it as a parenthesis; the others regard it as an abrupt and interpolated exclamation. Yet the general sense seems sufficiently clear. *Utinam experiare in nobis eodem labores*, may certainly signify, 'I only wish you would put me to the test in performing the same task.'

15 *In tumidum honorem* is both an unusual and a questionable expression. Kuinoel explains, 'honor qui tumidum et inflatum reddit.' The editors give *qui nunc se in tumidum* &c., but the MS. Gron. omits *se*, and so Hertzberg (in his commentary): *jactando* will thus be used absolutely for *jactantia*. But perhaps we should read, *Qui nunc se tumidum* (i. e. tumide) *jactando invenit honorem*.

16 *Discidium*, Kuinoel with the Naples MS. and ed. Rheg.

Certus eras heu heu, quamvis nec sanguine avito  
 Nobilis, et quamvis haud ita dives eras.  
 Nil ego non patiar; numquam me injuria mutat;  
 Ferre ego formosam nullum onus esse puto.  
 Credo ego non paucos ista periisse figura; 25  
 Credo ego sed multos non habuisse fidem.  
 Parvo dilexit spatio Minoida Theseus,  
 Phyllida Demophoon, hospes uterque malus;  
 Jam tibi Iasonia amota est Medea carina,  
 Et modo servato sola relictā viro. 30  
 Dura est, quæ multis simulatum fingit amorem,  
 Et se plus uni si qua parare potest.  
 Noli nobilibus, noli conferre beatis:  
 Vix venit, extremo qui legat ossa die.

22 *Non ita* is the conjecture of Beroaldus. The MSS. have *navita*, which seems to have arisen from the agnomen *Nauta* attached in most copies to the name Sextus Aurelius Propertius; or conversely (as Hertzberg and others think), the corruption of the present passage suggested the addition of the name. Jacob, with Heinsius, prefers *haud ita*; and this is nearer to *Navita*, *haud* or *haut* being sometimes written *hau*, according to Gronovius on Tac. *Ann.* vi. 43, quoted by Hertzberg, [where the Medicean MS. has *haci*.]—On the birth and fortune of the poet, see on v. 1, 128; iii. 26, 55.

24 *Ferre formosam*. There is a play on the verb between the literal sense and that of 'putting up with the caprices of' &c.

29 The MSS. and early editions give *nota est*. 'Jam artius conjunge cum Iasonia carina, et vide an satis apta hæc evasura sit sententia: 'Notum est tibi, Medeam jam fuisse in nave Iasonis: et tamen mox perfide de-

sertam.' Hertzberg. *Jam fuisse in nave* he explains as equivalent to *jam ab illo tanquam uxorem avectam*. The omission of *fuisse* is a very grave objection to such an interpretation. There is less difficulty in *et* for *et tamen*, with the defence of which the greater part of the learned commentator's note is occupied. Lachmann, with Jacob's approval (!) reads *Jam tibi Iasonia votum est, Medea, carina, i. e.* 'habes quod optabas in nave Iasonis;' and he quotes some passages where *votum* means 'one's wish.' Jacob says: '*nota est erit*: modo innotuit nobis illuc venisse, et jam deseri eam videmus.' None of these views appear tenable. The context seems to require *amota est*, which accordingly I have ventured to restore. For the acquisitive use of *tibi* see on i. 5, 8.

32 *Parare sc.* So the Greeks use *ἐτοιμάζειν* of preparing for nuptial purposes.

33 *Conferre*, 'to draw comparisons with the noble and the wealthy.'

Ii tibi nos erimus; sed tu potius precor ut me 35  
Demissis plangas, pectora nuda, comis.

## XVII.

Unica nata meo pulcherrima cura dolori,  
Excludit quoniam sors mea sæpe veni;  
Ista meis fiet notissima forma libellis,  
Calve, tua venia, pace, Catulle, tua.  
Miles depositis annosus secubat armis, 5  
Grandævique negant ducere aratra boves,  
Putris et in vacua requiescit navis arena,  
Et vetus in templo bellica parma vacat;  
At me ab amore tuo deducet nulla senectus,  
Sive ego Tithonus, sive ego Nestor ero. 10  
Nonne fuit satius duro servire tyranno,

35 *Pectora nuda*. Kuinoel reads *pectore* with Scaliger. *Nuda* is of course the nominative. The sense is, 'I hope however that you will survive me.' This is said, as it were, *avertendâ ominis gratia*, since in v. 34 allusion is made, though in a general sentiment, to Cynthia's death.

XVII. He asserts that though there is a time for all things to cease, yet he can never cease to love; and (v. 21) warns his rivals not to rely on the permanence of the favour they now enjoy. This is one of the most difficult of the elegies.

1 'O tu, quæ pulcherrima mihi cura nata, quamvis dolenti, quod tam raro admittor, unica tamen cura es.' *Hertzberg*; who rightly connects *quoniam* in the second verse with *meo dolori*.—*sæpe veni*, τὸ πολλάκις ἐπιφοιτᾷν. See on iii. 13, 14. This explanation is due to Jacob, before whose edition the most extravagant

alterations and interpretations had been proposed.

4 Calvus was the friend of Catullus, and like him a writer of amatory verses. Ovid, *Am.* iii. 9, 62. 'Ovius huic venias, hedera juvenilia cinctus Tempora, cum Calvo, docte Catulle, tuo.' He apologises to them for having used the superlative, *notissima*; implying that Cynthia's celebrity would be greater than the mistresses of either of those poets, viz. Quintilia and Lesbia, *inf.* iii. 26, 87—90.

9 *Laehmann* reads *diducet*. See on iii. 13, 5. In this instance there is no reason for altering the reading of all good copies.

11 'And yet have I not endured more tortures than? &c. Still, I will not give in. The obduracy even of a rock is worn down by the continued efforts of the unceasing water-drop.'—*Perillus* was the maker of the brazen bull for the tyrant Phalaris, and was

Et gemere in tauro, sæve Perille, tuo?  
 Gorgonis et satius fuit obdurescere vultu;  
 Caucasias etiam si pateremur aves.  
 Sed tamen obsistam: teritur rubigine mucro 15  
 Ferreus, et parvo sæpe liquore silex;  
 At nullo dominæ teritur sub limine amor, qui  
 Restat et immerita sustinet aure minas.  
 Ultro contemptus rogat, et peccasse fatetur  
 Læsus, et invitis ipse redit pedibus. 20  
 Tu quoque, qui pleno fastus adsumis amore,  
 Credule, nulla diu femina pondus habet.  
 An quisquam in mediis persolvit vota procellis,

himself burnt alive in it. 'Et Phalaris tauro violenti membra Perilli Torruit: infelix imbuit auctor opus.' *Ovid.*

13 *Obdurescere*, to be changed into stone by looking at the head of Medusa.—*Caucasias aves*, the vulture of Prometheus. With *etiam* understand *satius fuit*.

17 'Desperatus versus.' *Jacob*; who gives the reading of the MS. Gron. 'At nullo de me teritur sub limine amor qui, and proposes to read at nullo dominæ teritur spes limine, amorque Restat &c. interpreting nullo limine by nulla exclusione. As may be anticipated, he has not found a follower in the judicious Hertzberg, who retains the vulgate, and explains limen of the lintel, *ἰνερθύριον*. It appears to me that *sub nullo dominæ limine* means, as Barth has well explained it, 'dominæ limen in quo jaceo pernox, non potest amorem meum terere et consumere.' *Sub limine* must be taken literally, but elliptically, for *excubando sub limine*, i. e. 'close under,' and *nullo* gives the sense of *nunquam* to the whole verse. But if any should prefer to take *sub limine* for *sub domo*, there would be no diffi-

culty. The words *qui restat et sustinet* mean: 'which remains unshaken, even though it has to bear undeserved threats.' *Amor* and *dominæ* are perhaps used generally.

19 *Ultro* is properly used when anything is done *proprio motu*; unasked, unchallenged, unprovoked: properly, beyond what the laws of *par pari refero* require. Thus, *ultro bellum inferre* is to commence hostilities without any previous injury. In the case of separated lovers, the party who first makes overtures for a reconciliation is said *ultro vocare*. Hence Persius, v. 172, 'ne nunc, cum accersor, et ultro supplicat, accedam?'—*peccasse fatetur læsus*, i. e. when the lover, though the fault is not really on his side, is willing to bear it in his anxiety to make up the quarrel. The editors place a full stop at *minas*. Possibly the construction is continued from *qui restat*, *amator* being naturally implied in *amor*.

21 He warns his rival, that he will not give up his claims to Cynthia because he has been rejected; but may yet supplant him in the contest for her regard.—*fastus*. See on i. 1, 3.

Cum sæpe in portu fracta carina natet?  
 Aut prius infecto deposcit præmia cursu, 25  
 Septima quam metam triverit ante rota?  
 Mendaces ludunt flatus in amore secundi.  
 Si qua venit sero, magna ruina venit.  
 Tu tamen interea, quamvis te diligit illa,  
 In tacito cohibe gaudia clausa sinu. 30  
 Namque in amore suo semper sua maxima cuique  
 Nescio quo pacto verba nocere solent.  
 Quamvis te persæpe vocet, semel ire memento :

23—6 'No one reckons on safety in a storm, or victory in a race, before he has realised it: do you therefore not presume too much on your fancied success.'—*cum sæpe*, &c. *i. e.* when even in the harbour itself ships are sometimes lost: 'fallit portus et ipse fidem,' iv. 7, 36.—*septima rota*, septimo cursu. Both in the Greek stadium and the Roman circus, the racers took seven turns round the pillar. Soph. *El.* 755, *τελοῦντες ἕκτον ἔβδομόν τ' ἤδη δρόμον*. The charioteer was said *radere*, *stringere*, or *terere metam*, words signifying the actual scraping of the wheel against the pillar, but implying only the close proximity.—*prius-quam ante triverit* seems to be the construction intended, *ante* being redundant by a well-known use, as *Æsch. S. c. Theb.* 694, *λέγονσα κέρδος πρότερον ὑστέρον μῦθον*. Hertzberg joins *quam-ante*, for *antequam*; see on iii. 9, 10, 'Quam prius adjunctos sedula lavit equos.' The examples he adduces from Tibull. i. 3, 9; iv. 1, 33, Ovid, *Trist.* iv. 9, 31, are not really to the point for the reason mentioned on the former passage. But that from the *Copa*, commonly attributed to Virgil, v. 4, is appropriate: 'Quid juvat æstivo defessum pulvere abesse, Quam potius bibulo decubuisse toro;' *i. e.* potius

quam. The redundancy of *ante* after *prius* is well defended by Kuinoel from Virg. *Æn.* iv. 24—7, 'Sed mihi vel tellus optem prius ima dehiscat, —ante, Pudor, quam te violo.'

27 *Secundi*. Kuinoel, with Heinsius, reads *secundo*. Hertzberg rightly approves of Lachmann's explanation: 'mendaces isti venti sunt, si qui propitii amantibus flare videntur.'

29 *Tu tamen*. That is, *quamvis* te diligit, *tu tamen* cohibe &c. 'Do not boast of your good fortune lest you should be put to the blush when it leaves you.' The evils arising from proud words are well expressed in the following distich.

32 From *speaking* with too much boldness and freedom, the poet passes to the danger of *acting* in such a way as to excite *invidia*. Both the Greeks and the Romans considered that it was easy to provoke the gods to withdraw the felicity bestowed on those who made an unworthy or thankless use of it. Lachmann singularly misunderstood this doctrine: 'ineptum hoc est, immo putidum, quod quamvis sæpe a puella vocetur, semel tantum, neque amplius, ire jubetur.' Jacob pronounces *semel* 'ridiculum,' and would read *simulare memento*. Kuinoel's explanation appears perfectly right:—'ne abutaris benignitate do-

Invidiam quod habet, non solet esse diu.  
 At si sæcla forent antiquis grata puellis, 35  
 Essem ego, quod nunc tu; tempore vincor ego.  
 Non tamen ista meos mutabunt sæcula mores:  
 Unusquisque sua noverit ire via.  
 At vos, qui officia in multos revocatis amores,  
 Quantum sic cruciat lumina vestra dolor! 40  
 Vidistis pleno teneram candore puellam,  
 Vidistis fusco: ducit uterque color.  
 Vidistis quandam Argiva prodire figura,  
 Vidistis nostras: utraque forma rapit.  
 Illaque plebeio, vel sit sandicis amictu: 45  
 Hæc atque illa mali vulneris una via est;

minæ, sed parce utere ea, ut decet circumspectum.'

35 Kuinoel's view of this perplexed passage is certainly rather startling, '*antiquis grata puellis*, docte pro *antiqua grata puellis*,' where for 'docte' he certainly ought to have said 'indocte.' Lachmann gives up the verse altogether, and Jacob suggests an explanation which it is impossible to recommend to the reader. Hertzberg alone gives a plausible solution. He takes *sæcla antiquis puellis* for '*sæcla, cum antiquis moribus puella adhuc vigeant*,' comparing '*formosi temporis ætas*,' i. 4, 7.—*grata*, i. e. 'amore tutum expetenti.' He acutely observes, that *antiqua sæcula* is one thing, *antiqua puella* another; the latter meaning more than *ancient*, viz., 'of primitive simplicity and virtue.' It appears to me that *grata* is used indefinitely for 'in vogue,' 'in fashion,' 'still popular.' The difficulty would be much diminished by the transposition, *quod si grata forent antiquis sæcla puellis*. But Hertzberg has collected many examples (*Quæst.* p. 121—3,) of words displaced by the poet from their

strictly correct and obvious order. See, for instance, i. 3, 42; iv. 4, 18.

39 *Revocatis*, 'withdraw from one to bestow upon another.'—'You who set your fickle affections on many women, what pain do you inflict on your own eyes by this conduct!' This uneasiness, which he here assigns to others, the poet avows to be his own habitual malady, *snpr.* El. 13.

43 *Argiva figura*, 'of Grecian form.' See on i. 15, 22, and i. 4, 9.

45 *Sandicis*, 'of purple.'—*sandix*, (*Virg. Ecl.* iv. 45) or *sandyx* was a dye extracted from a plant, perhaps the *rockella tinctoria* or *orchil*. Others (*Pliny, N. H.* 35, 23) make it a bright red mineral colour.

46 *Hæc atque illa una*. 'Each of these individually inflicts a wound.' Hertzberg observes on this: '*mirum, quod puella ipsa via vulneris dicitur, quam pro causa Latine poni nego*.' He therefore thinks that the *vulnus* spoken of is from the darts of Cupid, who '*pulchris excubat in genis*' puellæ. And this seems a reasonable view. Cupid inflicts the wound, which comes *through* the girl by whose beauty the party is struck.



Cum satis una tuis insomnia portet ocellis,  
Una sit et cuivis femina multa mala.

## XVIII.

Vidi te in somnis fracta, mea vita, carina  
Ionio lassas ducere rore manus,  
Et quæcumque in me fueras mentita, fateri,  
Nec jam humore graves tollere posse comas :  
Qualem purpureis agitatam fluctibus Hellen, 5  
Aurea quam molli tergo vexit ovis.  
Quam timui, ne forte tuum mare nomen haberet,  
Atque tua labens navita ficeret aqua !  
Quæ tum ego Neptuno, quæ tum cum Castore fratri,

XVIII. He endeavours, by relating a feigned dream, to deter Cynthia from a voyage she was about to make (v. 29.); but concludes by professing his readiness to follow her, should she adhere to her resolution. From not sufficiently attending to the poet's custom of relenting and unsaying at the end what he had threatened or predicted at the beginning, most of the editors have commenced a new elegy at v. 21. Hertzberg has followed the arrangement in the MSS., observing that it would be absurd to relate a dream without following it up by some conclusion. He regards it as an allegory, implying the favour of the gods towards a poet, (v. 18; but this is said of Cynthia, not of Propertius;) and his own fidelity, symbolized by leaping after her from a rock, v. 19.—It is a most elegant poem.

5 *Qualem Hellen*. More usually *qualis Helle*; but the accusative is by attraction to *te* preceding. Barth is clearly wrong in construing *qualem ovis aurea vidit Hellen*. Hertzberg

remarks on *purpureis* (the Homeric πορφύρεον κύμα), that the southern seas do under certain circumstances assume a purple tint; arising, of course, from the reflection of the sky. See on v. 2, 13.—*tergus*, it is proper to remark, differs from *tergum*; though the latter is used for the former by Tacit. *Ann.* iv. 72, and xv. 44. Virg. *Æn.* i. 368.

7 *Tuum nomen*. The elegance of the compliment is enhanced by *quam timui*, as if he could not lose her even for the geographical immortality of a 'Mare Cynthiacum.'—For *atque* Hertzberg with great probability proposes *teque*, observing that out of 43 places where the poet has used the word, in one other only (v. 2, 52.) it occurs without elision. The reluctance of the Roman poets generally to place *atque* before a consonant is well known: moreover *te* must be understood, which makes it unlikely that so unnecessary a licence should in this instance have been taken.

9 *Quæ* (vota) *excepi*, i. e. suscepi Neptuno. So iii. 7, 4. 'Ah! Nap-

Quæque tibi excepi, jam dea Leucothoë? 10  
 At tu, vix primas extollens gurgite palmas,  
 Sæpe meum nomen jam peritura vocas.  
 Quod si forte tuos vidisset Glaucus ocellos,  
 Esses Ionii facta puella maris,  
 Et tibi ob invidiam Nereïdes increpitent, 15  
 Candida Nesæë, cærule Cymothoë.  
 Sed tibi subsidio delphinum currere vidi,  
 Qui, puto, Arioniam vexerat ante lyram.  
 Jamque ego conabar summo me mittere saxo,  
 Cum mihi discussit talia visa metus. 20  
 Nunc admirentur, quod tam mihi pulchra puella  
 Serviat, et tota dicar in urbe potens.  
 Non, si Cambyssæ redeant et flumina Cræsi,  
 Dicat: De nostro surge, poeta, toro.  
 Nam mea cum recitat, dicit se odisse beatos: 25  
 Carmina tam sancte nulla puella colit.  
 Multum in amore fides, multum constantia prodest:

tune, tibi qualia dona darem!—  
*jam dea*, 'once a mortal, now a goddess,' *Jacob*. Kuinoel and Lachmann read *tum dea*, with Beroaldus. Hertzberg is more successful; 'jam ad te me converti, Leucothoe, quæ simili quondam periculo per undas jactata misera mulier, dea facta sis naufragis propitia;' though this amounts to nothing more than making *jam* equivalent to *tum*. The same critic retains the MSS. reading *Leucothoe*. The others change it to *Leucothœe*, a questionable form. The Greeks used either *Λευκοθήη* or *Λευκοθήη*, the Latins appear to have preferred *Leucothea*. The derivation of both is from *θεω*, *gods*, as Hertzberg remarks. Compare *Cymothoe* v. 16.—Ino, the daughter of Cadmus, was enamoured of Athamas, and threw herself into the sea with the body of her son Melicertes, Learchus, the brother of the latter, having been

killed by his father Athamas in a fit of madness. See Apollodor. iii. 4, 3, who writes the word *Λευκοθήη*. Inf. El. 20, 19.

15 *Ob invidiam*. *Præ invidia* Barth and Kuinoel, preferring, as usual, the reading of the worst copies.

18 *Lyram*. Hertzberg remarks on the use of this word to express the musician himself. He should have used this verse in defence of the much more singular expression *imbelles lyræ* for 'the Muses,' in v. 6, 36.

21 *Nunc admirentur*. He proceeds to show, that it is through fondness for his verses, and not for money, that Cynthia attaches herself to him. 'Not for all the gold of Pactolus' (he adds, v. 23) 'would she reject me to the admission of a rival.' Probably he has in view his enemy the Prætor, iii. 7.

27 'There is much, too, in a con

Qui dare multa potest, multa et amare potest.  
 Seu mare per longum mea cogitet ire puella,  
 Hanc sequar, et fidos una agat aura duos. 30  
 Unum litus erit sopitis, unaque tecto  
 Arbor, et ex una sæpe bibemus aqua,  
 Et tabula una duos poterit componere amantes,  
 Prora cubile mihi, seu mihi puppis erit.  
 Omnia perpetiar; sævus licet urgeat Eurys, 35  
 Velaque in incertum frigidus Auster agat,  
 Quotcumque et venti miserum vexastis Ulixen,  
 Et Danaum Euboico litore mille rates,  
 Et qui movistis duo litora, cum rudis Argus  
 Dux erat ignoto missa columba mari; 40  
 Illa meis tantum non umquam desit ocellis,  
 Incendat navem Juppiter ipse licet.  
 Certe isdem nudi pariter jactabimur oris.  
 Me licet unda ferat, te modo terra tegat.  
 Sed non Neptunus tanto crudelis amori; 45  
 Neptunus fratri par in amore Jovi.  
 Testis Amymone, latices dum ferret, in Argis

stant lover, who is with good reason preferred to a rich one, inasmuch as his very riches supply the means of tampering with the affections of many.'

28 *Multa amare*, 'multas puellas nulla constantia.' *Kuinoel*.

31—4 These beautiful lines evidently allude to some voyage which Cynthia was about to make.—*tabula una*, &c. 'A single plank shall form our common couch.'—*componere* is *συγκομίζω*. Compare *Æsch. Agam.* 1417, *ναυτίλοις δὲ σελμάτων ἰσοτρίβης*.

37 The Groning. MS. alone gives *quodcumque*: the rest *quicunque*, and so *Kuinoel* and *Lachmann*. *Hertzberg quodcumque*; which is a happy restoration of the true reading.—*Euboico litore*. See on v. 1, 115.

39 *Duo litora*. The Symplegades. See on v. 6, 27.—*rudis Argus* is a correction of *radis Argo* first made in the edition of 1488. *Apollon. Rhod.* ii. 562.

ὁ δ' ἄλκιμος περὶ ῥήγεσσι  
 Εὐφροσύνην προέειπε πελοποιῶν· τοὶ δ' ὅμα πάντες  
 ἦσαν κεφαλὰς ἐσσυμένους· ἡ δὲ δὴ ἀντίω  
 ἔσταντο.

41—4 In fine, lightning may strike the ship, provided only I do not lose sight of you: and if we are to be cast on the waters, I will not leave you, alive or dead. I shall be content to float on the wave, provided you are covered with a little sand.' How fine is this sentiment, and how tenderly and poetically expressed!

47 *Hertzberg* follows *Jacob* in

Compressa, et Lerne pulsa tridente palus.  
 Jam Deus amplexu votum persolvit; at illi  
 Aurea divinas urna profudit aquas. 50  
 Crudelem et Boream rapta Orithyia negavit;  
 Hic deus et terras et maria alta domat.  
 Crede mihi, nobis mitescet Scylla, nec umquam  
 Alternante vorans vasta Charybdis aqua.  
 Ipsaque sidera erunt nullis obscura tenebris; 55  
 Purus et Orion, purus et Hædus erit.  
 Quod mihi si ponenda tuo sit corpore vita,  
 Exitus hic nobis non inhonestus erit.

## XIX.

At vos incertam, mortales, funeris horam  
 Quæritis, et qua sit mors aditura via;

reading *dum* for *cum* from the Naples MS., and interpreting, 'on condition of receiving water.' On this use of *ferre* (φέρεισθαι) see on i. 20, 28. Apollodor. ii. 1, 4, μία δὲ αὐτῶν (sc. Δαναίδων) Ἀμυμώνη ζητοῦσα ὕδωρ ῥίπτει βέλος ἐπὶ ἔλαφον, καὶ κοιμωμένου Σατύρου τυγχάνει· κἀκείνος περιαναστὰς ἐπεθύμει συγγενέσθαι. Ποσειδῶνος δὲ ἐπιφανέιντος ὁ Σάτυρος μὲν ἔφυγεν, Ἀμυμώνη δὲ τοῦτ' αὖ συνενάξεται. καὶ αὐτῇ Ποσειδῶν τὰς ἐν Λέρῃ πηγὰς ἐμήνυσεν. See Ovid, *Met.* i. 283.

48 *Lerne* Hertz. with the Naples MS., and so Kuinoel. *Lernes* Lachmann, *Lernæ* Jacob.

49 *Amplexu*. 'Non dativum pro amplexui, sed ablativum pretii.' Hertzberg.

51 Kuinoel gives *negabit*. The later editors have rightly restored *negavit* from the MSS. 'Amymone Neptunum amori facilem testificata est, Boream Orithyia.' Lachmann.

The argument is, that lovers need not fear either winds or waves, since both those elements can sympathise with them.

53 *Nec unquam Scylla vorans, i. e.* et Scylla (mitescet) nunquam vorans sc. naves æstu absorbens. Hertzberg is the only one who has rightly understood this passage. He compares iii. 20, 52, 'Vobiscum Europe, nec proba Pasiphae,' i. e. et non proba P. Kuinoel, with one or two interpolated copies, reads *alternas revomet*; which Lachmann in a long note shows to be wrong, though he himself understands *erit*, and Jacob follows him.

57 *Tuo corpore*. The sense is, if I am to be drowned in your embrace, i. e. in trying to save you, it will be an honourable death. On the ablativum see i. 17, 21.

XIX. The manner of death is

Quæritis et cælo, Phœnicum inventa, sereno,  
 Quæ sit stella homini commoda quæque mala,  
 Seu pedibus Parthos sequitur seu classe Britannos, 5  
 Et maris et terræ cæca pericla viæ.  
 Rursus et objectum fletis capiti esse tumultum,  
 Cum Mavors dubias miscet utrimque manus;  
 Præterea domibus flammæ, domibusque ruinas,  
 Neu subeant labris pocula nigra tuis. 10  
 Solus amans novit, quando periturus et a qua  
 Morte; neque hic Boreæ flabra neque arma timet;  
 Jam licet et Stygia sedeat sub arundine remex,  
 Cernat et infernæ tristia vela ratis:  
 Si modo damnatum revocaverit aura puellæ, 15  
 Concessum nulla lege redibit iter.

uncertain to all but the lover, who alone knows that the ardour of his affection must bring him to the grave. This sentiment seems connected with some popular superstition on the 'charmed life' of a lover. See v. 1, 147—9.

3 *Phœnicum inventa*. The accusative in apposition to the sentence *quæ sit stella* &c. He attributes to the Phenicians the art of astrology, perhaps confounding them with the Chaldeans from the well-known skill of the former in navigating by observation of the stars.

5 *Sequimur* Kuinoel, with the Naples MS. and ed. Rheg. In either case the transition to *fletis* in v. 7, is rather harsh, though much more so by the ordinary punctuation, which places a full stop at *mala*, v. 4, and only a colon or semicolon at *viæ*, v. 6. The nominative *homo* is implied from the preceding verse.—*viæ maris et terræ*, i.e. *itineris mari vel terra facti*.

9 *Ruinas*, i.e. *casus*. The fall of a house, an event so rare in modern

times, seems to have been a danger constantly dreaded in Rome. See Juvenal, *Sat.* iii. 190—6. 'Quis timet aut timuit gelida Præneste ruinam' &c.

13 *Remex*, 'with oar in hand.' Virg. *Æn.* vi. 320. Arist. *Ran.* 201 &c.

15 'Amator vel morti vicinus reviviscet, si modo fugientem animam revocaverit puella amata.' Kuinoel. Compare v. 7, 23. 'At mihi non oculos quisquam inelamavit euntes: Unum impetrassem, te revocante, diem.'—The reading *damnatum* (i.e. *morti addictum*) is only found in the MS. Groning. Kuinoel, Barth, and Lachmann give *clamantis* with the other copies. Apart from the question of authority, *damnatum*, or perhaps *clamatum* appears the preferable word.—*aura* is obscure: Hertzberg seems to be right in understanding it of the flashing sight or *glimpse* of a passing object; comparing, with Jacob, Hor. *Od.* ii. 8, 24, 'tua ne retardet aura maritus.' The student may be reminded that gold

## XX.

Juppiter, affectæ tandem miserere puellæ!

Tam formosa tuum mortua crimen erit.

Venit enim tempus, quo torridus æstuat aer,

Incipit et sicco fervere terra Cane.

Sed non tam ardoris culpa est, neque crimina cæli, 5

Quam totiens sanctos non habuisse deos.

Hoc perdit miseras, hoc perdidit ante puellas:

Quicquid jurarunt, ventus et unda rapit.

Num sibi collatam doluit Venus ipsa paremque?

Præ se formosis invidiosa dea est.

10

derived its Latin name from the Greek, though the word is obsolete in that language except in the compound *θησαυρός*—*αἶψα* and *αἶψον* may therefore be considered cognate, and 'that which flashes' has the same connexion with 'that which passes quickly by,' as *corusco*, *mico*, &c., in their double meaning of *to shine* and *to move quickly*. It is remarkable that Virgil combines these two words, *Æn.* vi. 204, 'Discolor unde auri per ramos aura refulsit.' See, however, *Varronianus*, p. 113, ed. 2.

XX. This beautiful poem was written on an occasion of Cynthia's dangerous illness. Nothing can be more refined and tasteful than the mythological allusions by which he at once compliments and consoles her. At the same time he warns her that sickness is sent as a punishment for broken vows. On the date of the elegy, see on ii. 9, 25.

1 *Affecta*, sc. morbo, ægrotanti.—*tam formosa mortua*, τὸ τῆς τοιαύτης ἀποθανεῖν, *crimen erit tibi*, sc. dedecus tibi, utpote in formosas pro- penso.

3 The unhealthiness of Rome in summer and autumn is well known. Hence *enim* refers to *mortua*, and implies that the hopes of her recovery were but slight at that season. The MS. Gron. has *Incipiunt sicca fervere rura cane*; which none of the editors have preferred, though it appears fully as good as *Incipit et &c.*

5 *Tam* would not be missed if the MSS. ignored it.

9 The Groning. MS. alone preserves the true reading *ipsa paremque*. The rest give *per æquæ* or *peræque*. 'Num forte, inquit, cum ipsa Venere tuam formam contulisti? Hoc malum tibi dolor deæ parem te sibi agnoscens immisit.' *Lachmann*.

10 *Præ se formosis*, i. e. se formosioribus. *Lachmann's* objection is scarcely fair, that this is incompatible with *paremque* in the hexameter. It is merely, as it were, improving upon it: 'Venus is ever jealous of superior charms.' *Lachmann* reads *per se*; *Hertzberg* proposes *semper*, believing the vulgate corrupt. I entertain no doubt of its being the true reading.

An contempta tibi Junonis templa Pelasgæ,  
 Palladis aut oculos ausa negare bonos?  
 Semper, formosæ, non nostis parcere verbis.  
 Hoc tibi lingua nocens, hoc tibi forma dedit.  
 Sed tibi, vexatæ per multa pericula vitæ, 15  
 Extremo veniet mollior hora die.  
 Io versa caput primos mugiverat annos:  
 Nunc dea, quæ Nili flumina vacca bibit.  
 Ino etiam prima terris ætate vagata est:  
 Hanc miser implorat navita Leucothoën. 20  
 Andromede monstribus fuerat devota marinis:  
 Hæc eadem Persei nobilis uxor erat.  
 Callisto Arcadios erraverat ursa per agros:  
 Hæc nocturna suo sidere vela regit.  
 Quod si forte tibi properarint fata quietem, 25  
 Illa sepulturæ fata beata tuæ:

11 *Juno Pelasga* (see on ii. 1, 76.) Hera was κατ' ἐξοχήν the goddess of the Argive or Pelasgic race. Inf. v. 8, 3. *Æsch. Suppl.* 287. and *Præf.* p. vii.—*bonos*, sc. pulchros; in allusion to some foolish discussion of the day whether γλαυκῶπις was a complimentary epithet or the reverse.

14 *Hoc*, 'hunc morbum.' *Kuinoel.* *lingua nocens* alludes to the supposed offence against Juno and Pallas; *forma* to the comparison with Venus, v. 9.

15 *Vexata*—*vita* Jacob, from Pucci's excerpts, to avoid the ambiguity of the common reading, *vexata* being the dative, *vitæ* the genitive. The sense is, 'If you die, you will not only be released from the dangers and vexations of life, but will receive the consolation of being honoured as the most beautiful of women in the other world.'

17 *Versa caput.* Hertzberg denies that Io was represented either by *Æschylus* or others as a cow, and

considers that she was simply a woman with horns on her head. He appeals in proof of this to ancient paintings where she is so represented. That such was the idea which Propertius entertained there can be no doubt; but it is far from certain that he is right with respect to *Æschylus*. At all events, *Suppl.* 294—6 can only be understood of the *body* of a cow. See note on v. 564 of that play.—*nunc dea*, sc. Isis.

19 *Terras* *Kuinoel*, with some early editions; which is correct Latinity, like Virgil's *maria omnia vecti*, *Æn.* i. 524, but the good copies agree in *terris*. On the form of the word *Leucothoën* see on iii. 18, 9.

22 On the form of the genitive *Persei* see on ii. 9, 13.

25 *Properarint quietem*, i. e. præmaturam mortem voluerint.—*fata sepulturæ*, sc. fatum quod post mortem te manet, *beata* erunt.

Narrabis Semelæ quo sit formosa periclo;  
 Credet et illa suo docta puella malo;  
 Et tibi Mæonias interque Heroïdas omnis  
 Primus erit, nulla non tribuente, locus. 30  
 Nunc, utcumque potes, fato gere saucia morem:  
 Et deus et durus vertitur ipse dies.  
 Hoc tibi vel poterit conjunx ignoscere Juno:  
 Frangitur et Juno, si qua puella perit.  
 Deficiunt magico torti sub carmine rhombi, 35  
 Et jacet extincto laurus adusta foco,

28 *Docta suo malo.* Semele was killed by lightning *διὸς ἐκ γάμους ἐφύσατο*, Eur. *Bacch.* 15. He therefore means to express the danger of beauty combined with falsehood and perjury.

29 The Groning. MS. alone has *interque*. The rest *inter*, which the Editors have preferred. The conjunction seems much less objectionable than the metrical licence.—*Mæonias*, 'ab Homero celebratas.' Others understand *Asiaticas*, which is less appropriate to the sense; or specifically *Trojanas*; which has i. 19, 13—15 in its favour. Kuinoel compares Ovid, *Trist.* i. 6, 33. 'Prima locum sanctas Heroidas inter haberes.'

31 'Now that you are struck with illness, submit, as best you may, to fate,' i. e. to whatever is in store for you, be it death or recovery.—*durus dies vertitur*, 'even the decree of death when it has gone forth is not irrevocable,' since persons have recovered even when despaired of. From all these expressions it must be inferred that Cynthia was or had been in great danger.

33 Lachmann and Hertzberg regard *conjunx* as the vocative, *sc. tibi*, O Jupiter. Jacob considers *hoc* as

the ablative, 'on this condition,' (i. e. si morem geris,) but proposes to read *sic*. *Hoc* however is clearly the accusative, namely the sparing Cynthia's life. *Ignosco* is properly identical with *ignoro*: 'ignoscere alicui aliquid' is, 'to know nothing about a thing in reference to a particular party'; the Greek *περιθεῖν*, 'to overlook it,' 'ignore its existence.' *Conjunx Juno*, also 'Juno sacris præfecta maritis,' Ovid, *Her.* 12, 87, *Ἥρα τέλεια*, hence called simply *γαμετή*, 'the wife,' in *Æsch. Suppl.* 170.

35 At this verse a new elegy commences in the Naples MS. Jacob follows this arrangement, and Hertzberg prints it detached from the preceding. But I cannot see any just reason for questioning its continuity. 'We have done all that we can,' says the poet, 'for Cynthia's recovery, and have tried magic arts in vain; the rest must be left to Jupiter.' Moreover, *tibi* in v. 33, and *miserere* in v. 41, are alike addressed to Jupiter; consequently the whole passage inclusive must be regarded as one and the same appeal to him for pity.—*torti sub carmine rhombi*, 'præunte carmine ac rhombi vertiginem moderante.' *Barth.* An imitation of a well known use of *ὄρος*.



Et jam Luna negat totiens descendere cœlo;  
 Nigraque funestum concinit omen avis.  
 Una ratis fati nostros portabit amores  
 Cœrula ad infernos velificata lacus. 40  
 Si non unius, quæso, miserere duorum!  
 Vivam, si vivet; si cadet illa, cadam.  
 Pro quibus optatis sacro me carmine damno:  
 Scribam ego: PER MAGNUM SALVA PUELLA JOVEM.  
 Ante tuosque pedes illa ipsa adoperta sedebit, 45  
 Narrabitque sedens longa pericla sua.  
 Hæc tua, Persephone, maneat clementia, nec tu,  
 Persephones conjunx, sævior esse velis.  
 Sunt apud infernos tot milia formosarum:  
 Pulchra sit in superis, si licet, una locis. 50

37 *Negat toties*, 'refuses any longer to descend to our incantations.' The connexion of the moon with sudden affections, according to the ancient philosophy, while it accounts for the word *lunaticus*, 'moon-struck,' explains the reason why Artemis was so often said οἷς ἀγανοῖς βελίεσσιν ἐποιοῦμένη καταπεφνέναι, and why Cynthia is urged (v. 60) to institute a chorus in honour of Diana. Hence witches seem to have been engaged 'to draw down the moon' in cases of serious illness. The notion of the temporary absence of that satellite from the sky must of course have arisen from its frequent eclipses.

38 *Nigra avis*. This is generally explained *infelix*, *infausta*, and understood of the owl: see v. 3, 59. Why not the raven? The croaking of this bird is believed to portend death in a family even to this day. K. cites Ovid, *Amor.* iii. 12, 2. 'Omina non albæ concinuistis aves.'

39 *Ratis fati*, for *fatalis cymba*.—*velificata* &c., 'sailing for the Stygian

waters,' i. e. to cross them. See v. 9, 6, 'Nauta per urbanas velificabat aquas.' Juven. x. 174, 'velificatus Athos.'

43 *Damno me carmine*, 'I undertake to offer verses in the temple.' See iii. 5, 25. *Voti reus* and *voti* (or *voto*) *damnatus*, Virg. *Ecl.* v. 80, are said of those who are under obligation to pay what they have promised to the gods.

45 *Adoperta*, capite velato. To sit at the feet of the statue and express *viva voce* gratitude for deliverance seems to have been considered an act of greater piety than to suspend a votive tablet on the wall.

47 Jacob and Lachmann make this the beginning of a new elegy. The MSS. agree in connecting it with the preceding. Having spoken of what he will do in the event of her recovery, he proceeds to speak of it as realised, and begs of Proserpine and Pluto not to withdraw the boon they have granted. Perhaps these lines were added as an afterthought, on the illness taking a favourable turn.

Vobiscum est Iope, vobiscum candida Tyro,  
 Vobiscum Europe, nec proba Pasiphaë,  
 Et quot Troja tulit vetus et quot Achaïa formas,  
 Et Phœbi et Priami diruta regna senis:  
 Et quæcumque erat in numero Romana puella, 55  
 Occidit. Has omnes ignis avarus habet;  
 Nec forma æternum, aut cuiquam est fortuna perennis:  
 Longius aut propius mors sua quemque manet.  
 Tu quoniam es, mea lux, magno dimissa periclo,  
 Munera Dianæ debita redde choro; 60  
 Redde etiam excubias divæ nunc, ante juvencæ;  
 Votivas noctes et mihi solve decem.

Barth's explanation is not probable: 'etiam tua clementia expectet vota similia iis quæ Jovi solvet.'

51 *Iope*. So Jacob and Hertzberg with the Naples MS. and ed. Rheg. The MS. Gron. has *Iole*. Barth and others edit *Antiope*. *Iope* is said to have been the wife of Cephæus.—*nec proba Pasiphae*, i. e. *et improba P.* See supr. iii. 18, 53.

53 *Troja*. The MSS. agree in this reading, which gives a perfectly natural sense in connexion with *Achaia*, since the Trojan and Grecian heroines are elsewhere mentioned by the poet, e. g. i. 13, 31; i. 19, 14. Scaliger however, finding in one copy *hionæ*, and in the margin *hiona*, (apparently a misspelt word clumsily corrected by a late scribe,) conjectured *Iona*, in which he is followed by Barth and Kuinoel, though the word is contrary to all analogy. Hertzberg gives *Eoa*, and in the next verse *Phæbei et muri*,—both rather violent and by no means very plausible alterations, though of the latter he does not fear to say, 'Certum est, Propertium

scripsisse quod dedimus.' The only objection that can be raised against the reading *Troja* is that the next verse implies a repetition. Perhaps however we may allow a poet to amplify a particular city by adding, in a wider sense, the entire dominions of its king. The word *Phæbi* is more probably corrupt. Jacob proposes *et Beli*, Scaliger *et Thebæ*. Lachmann incloses the distich in brackets, 'ne legentem moretur' (!)

59 Jacob makes the last four lines a separate elegy: the great improbability of which must strike every reader of judgment.—*dimissa* is the reading of Hertzberg and Lachmann for *demissa*.

60 *Dianæ*. See supra on v. 37.

61 *Excubias*, i. e. *vigilias*. Isis, or Io, (see supra v. 17) seems to have brought with her to Rome some admixture of Phœnician or Jewish rites, (see iii. 25, 2,) one of which was the abstinence from conjugal rights for ten nights, to which he evidently alludes in the *decem votivæ noctes sibi potius quam Isidi solvenda*.

## XXI.

Extrema, mea lux, cum potus nocte vagarer,  
 Nec me servorum duceret ulla manus,  
 Obvia nescio quot pueri mihi turba minuta  
 Venerat;—hos vetuit me numerare timor,—  
 Quorum alii faculas, alii retinere sagittas, 5  
 Pars etiam visa est vincla parare mihi.  
 Sed nudi fuerant. Quorum lascivior unus,  
 Arripite hunc, inquit, nam bene nostis eum;  
 Hic erat, hunc mulier nobis irata locavit.  
 Dixit, et in collo jam mihi nodus erat. 10  
 Hic alter jubet in medium propellere, at alter:  
 Intereat, qui nos non putat esse deos!  
 Hæc te non meritum totas expectat in horas;  
 At tu nescio quas quæris, inepte, fores.

XXI. In this elegy the poet may be supposed to offer a playful excuse for having wrongly suspected, and jealously tested, the fidelity of Cynthia, by acting as a spy on her privacy. He now pretends that it was the result of a drunken frolic, and laments the consequent loss of her regard.

1 The MSS. give *hesterna*. As it is impossible to reconcile with this reading the last verse of the elegy, where the poet declares that since then he has never spent a happy night, I have followed Lachmann and Hertzberg in admitting Heinsius' correction *Extrema*. Hertzberg remarks that these two words are often confused in the MSS.

2 *Servorum manus*. The slaves of a family used to attend their masters home with torches: Juvenal, iii. 284.

3 *Minuta*. When anything is broken into small pieces, each particle becomes 'minnte,' i. e. small. But this is a rare use of the Latin word, and certainly not a very correct

one, applied to persons. Juvenal has 'minuti animi' xiii. 189. Suetonius, *Oct.* § 83, 'pueris minutis.' In i. 11, 9, we had 'remi minuti' for *parvi*. In English we apply the word even to small subdivisions of time, 'a minute,' while for size or stature of persons we use the adjective 'diminutive.'

5 *Retinere*, 'to have in store for me,' i. e. to keep back for the present. This seems more correct than Kuinoel's 'retinere pro tenere.'

9 *Locavit*, 'pretio proposito ex-cruciandum tradidit.' *Locare* and *conducere*, the reader is aware, are terms used of letting and accepting contracts, expressed in Greek by *μικθῶραι* and *μικθῶσθαι*.

11 Hertzberg rightly gives *at alter* from the Naples MS. The editors generally prefer *et alter*.

13 *Totas in horas*, 'for whole hours together.' Similarly 'totis noctibus,' i. 6, 7.

14 *Inepte*. 'Stuporem poetæ expro-

- Quæ cum Sidoniæ nocturna ligamina mitræ 15  
 Solverit, atque oculos moverit illa graves,  
 Adflabunt tibi non Arabum de gramine odores,  
 Sed quos ipse suis fecit Amor manibus.  
 Parcite jam, fratres; jam certos spondet amores;  
 Et jam ad mandatam venimus ecce domum. 20  
 Atque ita me injecto duxerunt rursus amictu:  
 I nunc, et noctes disce manere domi!  
 Mane erat, et volui, si sola quiesceret illa,  
 Visere: at in lecto Cynthia sola fuit.  
 Obstupui; non illa mihi formosior umquam 25  
 Visa, neque ostrina cum fuit in tunica;

brant Cupidines, quod cum pulcherri-  
 mam puellam gratis habere possit,  
 alterius fastus ferre malit.'—Hertz-  
 berg.

15 *Quæ cum, &c.* 'When Cynthia rises in the morning, the most delicate fragrance will play around you, and remind you of your folly in slighting her charms.' *Sidonia mitra*, the nightcap of Tyrian dye; rather, perhaps, of Tyrian embroidery or imagery. The *mitra* is usually spoken of as the head-tire of old women. It was probably a kerchief folded round the head. Thus 'ligamina mitræ' does not mean 'the night-cap strings,' but *mitram circumligatam*.

18 Love himself is represented as possessing a recipe for the exquisite perfumes which attend the presence of Cynthia. But Hertzberg seems to be correct in explaining the verse of the *natural* freshness of health and youth as opposed to the artificial eastern perfumes, of which the poet professes himself to be no admirer, i. 2, 3.

19 *Spondet*, 'he promises to be constant for the future.' Jacob reads *spondeo* from Pucci. This alteration is metrically inelegant, and sup-

ported by an argument of little weight, that the leader of the Loves ought rather to give his guaranty for the poet, than the latter for himself, 'in ingente pavore Propertio obmutescente.'

21 *Me—duxerunt*. I have retained the reading of the MSS. against the united judgment of the best editors, who adopt the conjecture of Heinsius *mi—dixerunt*. *Rureus injecto* implies that they had stripped off his outer garment. *Duxerunt rureus* (revorsus) might imply that they took him back to his own house: but the point of the story seems to be that the Loves brought him to Cynthia's house that he might see with his own eyes the groundlessness of his suspicions.

24 Hertzberg and Jacob give *et* with the Groning. MS., the others *at*. I do not feel the force of Jacob's remark, that the poet ought not to express *surprise* at her being alone, but satisfaction at his suspicion proving groundless. For the very fact of his going to see, implied a doubt of her being within; which doubt is properly followed by *at*.

26 *Ostrina tunica*. Lachmann refers this to the particular dress which Cynthia wore when the poet first

Ibat et hinc castæ narratum somnia Vestæ,  
 Neu sibi, neve mihi quæ nocitura forent:  
 Talis visa mihi somno dimissa recenti;  
 Heu quantum per se candida forma valet! 30  
 Quo tu matutinus, ait, speculator amicæ?  
 Me similem vestris moribus esse putas?  
 Non ego tam facilis: sat erit mihi cognitus unus,  
 . Vel tu, vel si quis verior esse potest.  
 Apparent non ulla toro vestigia presso, 35  
 Signa voluptatis, nec jacuisse duos.  
 Aspice, ut in toto nullus mihi corpore surgat  
 Spiritus, admisso notus adulterio.  
 Dixit, et opposita propellens suavia dextra,  
 Prosilit in laxa nixa pedem solea. 40

beheld her; see iv. 10, 15. 'Dein qua primum oculos cepisti veste Properti, Indue, nec vacuum flore relinque capnt.' The general sense and connexion are thus given in Hertzberg's paraphrase: 'nunquam formosior visa est, ne tum quidem cum, quantum memini, pulcherrima mihi videretur, quo tempore purpurea tunica induta ex hoc ipso cubiculo (*hinc*) prodiens ad Vestæ ibat. Nec aliter (*talīs*, v. 29) nunc recens experrecta.' But, if *ibat* depends upon *cum*, and the poet's first sight of Cynthia is referred to the time when she was going to relate her dreams (*primum cepisti*,) to Vesta, it is difficult to understand her motive in praying that they might prove harmless to herself and to Propertius (v. 28,) with whom she could have had no acquaintance. On the other hand, if *ibat* describes her action on the present occasion, *talīs visa mihi* in v. 29 must be referred back to v. 26, which is certainly awkward. The tunic however may well have been

the same as that which first captivated the poet on her appearance in it before the time here spoken of.

28 *Neu—quæ*. For *nequa* (i. 3, 29.) *Neu—neve* here follow the analogy of *seu—sive*,—both being, as the student is aware, different forms of the same words,—whereas *neve* generally follows *ne*, and may be considered in translating as equivalent to *et ne*.

29 *Dimissa*. The MSS. have *de-missa*, as in v. 59 of the preceding elegy.

31 *Quo*. 'Qua mente? quo consilio?' *Barth*.

32 *Vestris moribus*, i. e. moribus hominum qualis tu es.

34 *Verior*. Not *constantior*, but *minus mendax*, according to Hertzberg. *Certus* is the word generally used for 'constant,' as iii. 16, 20, and v. 19 of this elegy.

35 *Vestigia*. See on ii. 9, 45.

40 *Nixa pedem*. Compare i. 3, 8.

Sic ego tam sancti custos excludor amoris.  
Ex illo felix nox mihi nulla fuit.

## XXII.

Quo fugis? ah, demens, nulla est fuga! tu licet usque  
Ad Tanain fugias, usque sequetur Amor.  
Non si Pegaseo vecteris in aëre dorso,  
Nec tibi si Persei moverit ala pedes;  
Vel si te sectæ rapiant talaribus auræ,  
Nil tibi Mercurii proderit alta via.  
Instat semper Amor supra caput; instat amanti,

41 The reading of this verse is very uncertain. The MS. Groning. gives *custode recludor*, the Naples MS. *custode reludor*, the ed. Rhag. *custodia rector*. Kuinoel and Lachmann follow Broukhusius, *custos excludor*, understanding *custos* as *speculator*, *explorator*, *observator*. Hertzberg gives *custos recludor*, which appears from his commentary to be a misprint for *excludor*. The reading of ed. Rhag. points to *custos rejector*, the correction of Pucci; but *rejecto* is a rare word, and in Lucretius ii. 327, it means to 're-echo.' Jacob has a long note on the passage, but as he is clearly wrong, it is unnecessary to discuss it at length.—*recludor* cannot stand on any ground, since 'I am opened' would be an extraordinary way of expressing 'the door is opened to me.' The choice therefore is between the simple and appropriate *excludor* and the unusual and somewhat inelegant *rejector*.

XXII. Kuinoel, with the earlier commentators, wrongly imagined that the poet was addressing Cynthia, and dissuading her from undertaking a voyage 'ad Parthos vel Indos' (!) on

the plea of withdrawing herself from the calumnies of her enemies. Barth is even more absurd: 'Cynthiam Ineri studio in bellum (!) proficisci cupientem revocat ab incepto,' &c. The poet however speaks of himself in the second person, or in other words, holds a dialogue with himself, to show the impossibility of escaping from the thralldom of love, and the expediency of acquiescing in his present fate. He concludes with recommending Cynthia to pursue the same course. Neither Lachmann, who divides the present elegy into two at v. 23, nor Jacob, who seems to think the first part of the poem addressed to a friend, has rightly seen the purport of the whole, the only obscurity in which depends on the sudden transitions from one person to another, which will be pointed out in their proper places.

3—6 There is a slight confusion in the disposition of the negatives, if we follow the explanation commonly proposed, *non—nil tibi proderit*, in which case *vel* in v. 5, must be taken for *nec*. But may we not rather understand *non* (*proderit*) *si vecteris*, *nec si ala* &c., *vel, si auræ te rapiant, nil tibi*

Et gravis ipse super libera colla sedet.  
 Excubat ille acer custos, et tollere numquam  
 Te patietur humo lumina capta semel. 10  
 Et jam si pecces, deus exorabilis ille est,  
 Si modo præsentes viderit esse preces.  
 Ista senes licet accusent convivium duri:  
 Nos modo propositum, vita, teramus iter.  
 Illorum antiquis onerentur legibus aures: 15  
 Hic locus est, in quo, tibia docta, sones;  
 Quae non jure vado Mæandri jacta natasti,  
 Turpia cum faceret Palladis ora tumor.  
 Num jam, dure, paras Phrygias nunc ire per undas,

*via Mercurii proderit*: where *vel—nil* in the last distich is equivalent to *nec quicquam*.

8 *Ipsæ*. Lachmann and Hertzberg approve of the correction of Beroaldus, *ipsæ*, i. e. *etiam super libera colla*, sc. amore vacua. It is unfair to press a poet so hard, as not to make some little allowance for the difficulties of metrical composition. It is probable that a prose writer would have omitted *ipsæ* altogether.

11 *Et*. Lachmann follows Burmann in reading *sed*, with the approval of Jacob. But none of these rightly understood the argument, which is this:—'Besides (i. e. as an additional motive for remaining at home,) if any indiscretion shall have alienated you for a time from your mistress, the quarrel may be made up by a prompt confession.'—*etiam* is only another way of writing *et jam*; and other passages occur where the meaning is identical, as *Georg.* iii. 189.—*præsentes*, παρ' αὐτὸν τὸ ἀδίκημα. 'Quamprimum errata fateri,' i. 9, 33. The poet appears to have intended a journey in consequence of some recriminations with Cynthia, but to have desisted on her forgiveness.

13—16 He now takes into consideration another motive for leaving Rome, and concludes that it is equally groundless with the last. His too wise and sober friends tell him that his connexion with Cynthia is a disgrace, and advise him to travel as a means of diverting his mind (i. 1, 29.) In v. 14, therefore, while he addresses Cynthia, it is only as a part of himself.

17 *Quæ non jure* &c. 'Quæ immerito a Minerva abjecta es in Mæandrum, cum te inflasset et vidisset genas intumuisse.' Kuinoel. Ovid. *Art. Amat.* iii. 505. 'I procul hinc, dixit, non es mihi, tibia, tanti, Ut vidit vultus Pallas in amne suos.' Cf. *Fast.* vi. 700.

19 Lachmann and Kuinoel give *num jam, dura, paras* &c. Jacob *num jam, dure, paras*, Hertzberg *nunc jam, dure*, &c. *Dura* is the reading of the MS. Groning., and seems to have arisen from the mistaken idea that it was Cynthia and not Propertius who was contemplating the journey. The same MS. has *nunc* with the Naples MS. and ed. Rhag. But *nunc paras, nunc ire* is a repetition which could only be defended

Et petere Hyrcani litora nauta maris? 20  
 Spargere et alterna communes cæde Penates,  
 Et ferre ad patrios præmia dira Lares?  
 Una contentum pudeat me vivere amica?  
 Hoc si crimen erit, crimen Amoris erit;  
 Mi nemo objiciat. Libeat tibi, Cynthia, mecum 25  
 Roscida muscosis antra tenere jugis.  
 Illic aspicias scopulis hærerere Sorores,  
 Et canere antiqui dulcia furta Jovis:  
 Ut Semela est combustus, ut est deperditus Io,

on the ground that the instant urgency of the journey was the point in question, which does not seem to be the case: to say nothing of the awkward *nunc jam* for *jam nunc*. The sense is, 'Do you still intend?' &c., *i. e.* after the considerations just enumerated against it. The reading of the MS. Naples is remarkable: *non (sic a pr. m.) tamen immerito*. This, taken in combination with 21—2, might be considered as ironically said; 'truly, you have good reason for wishing to go abroad and fight against enemies who ought rather to be friends of Rome' &c. But it does not appear by what doctrine of ellipse the infinitives could be explained.

20 The MSS. have *nota*, except one of the inferior copies, which gives *nata*. Hertzberg's correction is so probable that I have ventured to admit it. He compares Hor. *Od.* i. 1, 13, 'ut trabe Cypria Myrtoum pavidus nauta secet mare,' and *ib.* iii. 4, 30, 'insanientem navita Bosporum tentabo,' while he shows that so far from the shores of the Caspian sea being *nota* to the Romans, they were the very reverse.

21 *Communes Penates*. Hertzberg ridicules, and with good reason, the absurd explanation of preceding commentators, 'Cynthia et Propertii

medes,' and compares i. 11, 16, 'communes nec meminisse deos,' the gods common to two sides or parties, and similarly Virg. *Æn.* viii. 275; xii. 118. Allusion is made (Hertzberg, *Quæst.* p. 225) to a treaty ratified in the year of the city 728 between the Romans and Polemo king of Pontus, apparently against the rebellious and quarrelsome nation of the Parthi. 'Itaque *communes Penates* aut erunt *publici penates* ejus regionis quam bello petitura erat expeditio Romana, aut quod multo magis placet, quos uterque populus colit.'—Hertz. What particular gods the Parthians worshipped in common with Rome, the learned editor is unable to state.

23 'My severe censors say that I ought to be ashamed of living with Cynthia. Ashamed of being faithful to one! That is but nature, and therefore no sin.' Compare ii. 1, 47. 'Laus in amore mori; laus altera, si datur uno Posse frui.'

25 'If we cannot live without these reproaches at Rome, retire with me into the country, and cultivate literature and poetry (i. 2, 27) in peace.'

29 *Io* (Ἰο) seems to be the ablative. Otherwise the accusative (Ἰώ) might have been defended, as *deperditus est* = *amavit*; compare *ardebat Alexim*,



Denique ut ad Trojæ tecta volarit avis. 30  
 Quod si nemo extat, qui vicerit Alitis arma,  
 Communis culpæ cur reus unus agor?  
 Nec tu Virginibus reverentia moveris ora:  
 Hic quoque non nescit quid sit amare chorus;  
 Si tamen Œagri quædam compressa figura 35  
 Bistonis olim rupibus accubuit.  
 Hic ubi te prima statuent in parte choreæ,  
 Et medius docta cuspidē Bacchus erit,  
 Tum capiti sacros patiar pendere corymbos:  
 Nam sine te nostrum nil valet ingenium. 40

Virg. *Ecl.* ii. 1.—*avis*, i. e. in avim, sc. aquilam, mutatus, ad rapiendum Ganymedem.

31 *Alitis*, h. e. Cupidinis.

33 'Nor will you put the Virgin Muses to the blush: for they also know well what it is to love.' *Reverentia*, αἰδοία, verecunda. The sense is, 'Be not deterred by their well-known attributes of *Virginitas* and *verecundia* from invoking them in composing love-songs.'—*nec moveris*, οὐκ ἂν κινήσεις.

35 *Si tamen*. 'If, in spite of the alleged chastity' &c. See on ii. 4, 10.—*Œagri figura*, 'by one in the form of Œagrus;' thus leaving it indefinite whether he were really Œagrus or a god. Apollodor. i. 3, 2. Καλλιόπης μὲν οὖν καὶ Οἰάγρου, κατ' ἐπίκλησιν δὲ Ἀπόλλωνος, Δίους, ἐν Ἡρακλῆς ἀπέκτεινε.

37 Lachmann, with the approval of Jacob, reads *te* for *me* from one of the inferior MS. I have followed them, believing the sense to be, 'I will consent to be crowned with ivy only on condition of being placed second to you.' Hertzberg is scarcely successful in his explanation:—'hic, (i. e. tecum in patriis montibus, non æsculetis Hyrcanis,) si mihi Musæ

et Bacchus carmina dederint, lubens ego me furore poetico rapi patiar,—vel si te præsentē, gelidum nemus fontesque salubres et vinum ad carmina pangenda paratum me reddiderint, non refragabor. Nam sine te nostrum non valet ingenium.'—He rightly compares, in illustration of *prima in parte choreæ*, iv. 5, 19.

38 *Bacchus*. On his connexion with poetry, see on v. 1, 62.—*docta cuspidē*, i. e. thyrsō, quo docte moderatur choro. Compare *docta fulce* iii. 10, 12. Scaliger, followed by Kuinoel, reads *tecta cuspidē*, comparing Catull. lxxv. 257, i. e. *velata*.—In *medius erit* there is a double allusion, both to wine being placed on the table before Cynthia and Propertius, and to the god Bacchus acting as arbiter and exarch of the chorus.

40 *Sine te*. Can this refer to Bacchus? The change in the person from v. 33, presents little difficulty in Propertius. In this case, of course, the MSS. reading *me* would be retained in v. 37. But all the commentators understand this verse of Cynthia, who as it were inspires the poet to sing. Compare ii. 1, 4. 'Ingenium nobis ipsa puella facit.'

## XXIII.

Quæris, cur veniam tibi tardior? Aurea Phæbo  
 Porticus a magno Cæsare aperta fuit.  
 Tota erat in speciem Pænis digesta columnis,  
 Inter quas Danaï femina turba senis.  
 Hic equidem Phæbo visus mihi pulchrior ipso  
 Marmoreus tacita carmen hiare lyra;

5

XXIII. This elegy is one of the poet's earlier productions. The date is determined by the circumstances alluded to, the solemn dedication and opening of the new temple of Apollo on the Palatine, Oct. 24, A. U. C. 726, by Augustus in memory of his victory at Actium. The same event is commemorated by Horace, *Od.* i. 31. The poet excuses his delay in visiting Cynthia on the plea of having been present at the ceremony. Some have thought this a mere fragment of a longer poem describing the spectacle in detail: but Lachmann acutely remarks that *cur veniam*, v. 1, would have been *cur venerim*, had the poet taken time to compose a long account.

3 *In speciem, εἰσπένως*; i. e. for the purpose of presenting a magnificent appearance, not merely for structural use.—*Pænis columnis*, of the marble now called '*giallo antico*;' Hertzberg. See the commentators on Hor. *Od.* ii. 18, 4, 'non trabes Hymettie premunt columnas ultima recisas Africa.' Ovid, *Am.* ii. 2, 3. 'Hesterna vidi spatiantem luce puellam, Illa qua Danaï porticus agmen habet.' *Trist.* iii. 1, 59, 'Inde tenore pari gradibus enblimia celsis Ducor ad intonsi candida templa dei; Signa peregrinis ubi sunt alterna columnis Belides, et stricto barbarus ense pater.' Opposite to these were the *fratres aheni*, or equestrian statues of the sons of Ægyptus. Persius, *Sat.* ii. 56.

5 *Equidem*. A remarkable and unquestionable instance of the use of this word in a writer of the Augustan age, which tends to disprove its alleged derivation from *ego quidem*. It is not easy to assent to the opinion of Dr. Donaldson, *Varron.* p. 443, that the initial *ē* is long, and that it must therefore have been pronounced in verse *ēqu'em*, and that in Persius, i. 110, 'per me equidem sint omnia protinus alba,' we must read *me quidem* and pronounce it *per me qu'em*. There would, perhaps, be no great difficulty in admitting, were it necessary, that *hic equidem visus mihi Phæbus* = *hic equidem Phæbum videbam*. Hertzberg transposes vv. 5–8 to the end of the elegy, on the ground that the same statue is here described as in v. 15. Granting this to be the case, and that it would have been better to have arranged the subject otherwise, the common order is sufficiently justified by the haste and brevity of what was, perhaps, little better than an extempore composition. In truth, the four verses in question do not at all harmonise in continuation with v. 16.

6 *Tacita lyra*, an elegant expression for a mute statue. This statue is said to have been the work of Scopas (Pliny *N. H.* xxxvi. 4, 7.) and is distinguished by Hertzberg from another colossal one of bronze, said to have represented Augustus himself, and to have

Atque aram circum steterant armenta Myronis,  
 Quattuor artificis, vivida signa, boves.  
 Tum medium claro surgebat marmore templum,  
 Et patria Phœbo carius Ortygia. 10  
 Et duo Solis erant supra fastigia currus,  
 Et valvæ, Libyci nobile dentis opus,  
 Altera dejectos Parnasi vertice Gallos,  
 Altera mærebat funera Tantalidos.  
 Deinde inter matrem deus ipse interque sororem 15  
 Pythius in longa carmina veste sonat.

## XXIV.

Qui videt, is peccat: qui te non viderit ergo,  
 Non cupiet; facti crimina lumen habet.

stood in the Palatine library. Hor. *Ep.* i. 3, 17, 'et tangere vitet scripta, Palatinus quæcunque recepit Apollo.'

8 The MSS. give *artificis*, which may stand, if taken for *artifices*. See note on i. 2, 8.

9 *Medium*. The temple itself appears to have stood between two, if not four porticos. Hertzberg shows from Sueton. *Oct.* § 29, that more than one were dedicated by Augustus. —*claro marmore*, i. e. bright, polished. Scaliger, followed by Kuinoel, reads *claro*. —*patria Ortygia*, 'than his native Ortygia,' i. e. than the temple in Delos, or as some think, near Ephesus. (Tac. *Ann.* iii. 61.) That the gods had a particular partiality for certain temples is well known, and easily explained from the jealousies incidental to rival pretensions.

11 The MSS. have *in quo*. Hertzberg reads *et duo*, and *erant* for *erat*, proving from ancient examples that the figures on the pediment were two, one on each side of the highest point. Cf. Ovid, *Fast.* v. 560. Others have proposed *auro*, or *ergo*.

12 This verse is nearly identical with one of Martial's, xiv. 3. 'Esse-mus Libyci nobile dentis onus.'

14 *Mærebat*. One of the great doors represented sculptured in ivory the retreat of the Gauls from the temple at Delphi, scared by earthquakes and a storm of thunder and lightning; the other *mourned*, i. e. set forth in moving imagery, the death of Niobe's children, slain by Apollo and Diana. On the former event see on iv. 13, 53.

15 The god stands between Latona and Diana, wearing the long dress (*χλαίνα ποδήρης*) peculiar to the citharædi. It was this which Arion put on before he leapt into the waves, Ovid, *Fast.* 1, 107. 'Induerat Tyrio bis tinctam murice pallam.'

XXIV. Written in a fit of jealous alarm to upbraid Cynthia for her frequent absence from Rome under various pretences, which he suspects are but vain excuses for getting out of his sight, and seeking the company of more favoured lovers.

1—2 Hertzberg considers *Qui videt*,

Nam quid Prænesti dubias, o Cynthia, sortes,

Quid petis Ææi mœnia Telegoni?

Curve te in Herculeum deportant esseda Tibur? 5

Appia cur totiens te via ducit anum?

is peccat, as the words of Cynthia excusing her conduct, by alleging that she cannot help the notice which she attracts. 'Tu frequentiam amatorum eo excusas, quod quicumque te viderit, te tentet. Non equidem nego factum. Sed causam facti præcidere te jubeo. Fac ne videaris.' *Lumen* he accordingly interprets 'quod semper illa in publico et lumine versetur,' while others explain it of the eyes of Cynthia's admirers, which are in fault rather than themselves. This certainly cannot be maintained. *Lumen* may mean 'your frequently exhibiting yourself in open day;' but the first words seem to be not Cynthia's, but the poet's. 'To see you,' he says, in a half angry, half expostulatory strain, 'is to be enamoured. Therefore avoid being seen, which is the cause of your misbehaviour.' But the reading of the Naples MS. *habent*, is worthy of consideration; i. e. facti crimina manifesta sunt.

3 The reading of the MSS. Gron. and Naples is rightly retained by Hertzberg, who shows (what seems obvious enough) that it is the locative, i. e. 'at Præneste.' Jacob and Kuinoel give *Prænestis*, Lachmann, very improbably, *Nam quid Præneste in dubias*, &c. i. e. 'Quid Præneste tendis, illas dubias sortes quæsitum?' The ablative is *Præneste*, which misled the commentators. Juven. iii. 190, 'Quis timet aut timnit gelida Præneste ruinam?' There was a temple of Fortune at Præneste, and the reader will find in Cic. *de Div.* ii. 41, a curious account of the sortes Prænestinae.

4 Tusculum is here called the 'fort of Telegonus,' as in Horace, *Od.* iii. 29, 8. 'Telegoni juga parricidæ.' Telegonus was the son of Ulysses by Circe, hence called the 'Ææan.' Hom. *Od.* x. 135. Αἰαίης δ' ἐς νῆσον ἀφικόμεθ' ἔνθα δ' ἔβαιεν Κίρκη ἐνπλόκαμος.

5 *Herculeum Tibur.* See on v. 7, 82. These two last mentioned places, Frascati and Tivoli, were favourite resorts of the Romans in the summer. This verse is corruptly written in the MSS., but so as to leave no doubt of the true reading.

6 The better copies agree in *anum*, which can only mean 'old woman as you are;' for the suggestion of an old commentator 'ducit te toties ad anum, i. e. ad sagam,' is scarcely admissible. Lachmann, Jacob, and Hertzberg, read *anus*, which is found in three of the inferior copies. Authority however is clearly for *anum*. Is it then less harsh and unusual to call a public highway *anus via*, than to taunt Cynthia with vanity in being so fond of displaying her charms when she was becoming *passée*? This very fact she is reminded of in terms very nearly as blunt and undisguised in iii. 9, 20, 'cum sis ipsa anus haud longa curva futura die.' On a careful consideration of the passage I have not hesitated to retain *anum*, though Hertzberg quotes *terra anus*, *charta anus*, *testa anus*, &c., in defence of *anus via*, which the Appian road is conceived to be called, because it was the first constructed of all the Roman roads. See v. 8, 17.

Hoc utinam spatiere loco, quodcumque vacabis,  
 Cynthia! sed tibi me credere turba vetat,  
 Cum videt accensis devotam currere tædis  
 In nemus et Triviæ lumina ferre deæ. 10  
 Scilicet umbrosis sordet Pompeia columnis  
 Porticus aulaeis nobilis Attalicis,  
 Et creber platanis pariter surgentibus ordo,  
 Flumina sopito quæque Marone cadunt,  
 Et leviter lymphis tota crepitantibus urbe, 15  
 Cum subito Triton ore recondit aquam.  
 Falleris; ista tui furtum via monstrat amoris:  
 Non urbem, demens, lumina nostra fugis!  
 Nil agis; insidias in me componis inanes;

8 Jacob and Lachmann read *nam sed*, from the MS. Groning. The use is equally good.

10 *Triviæ deæ*. To Diana worshipped at Aricia, called on that account 'nemoralis Aricia' by Ovid, *Fast.* vi. 59. *Ibid.* iii. 263, 'Vallis Aricinæ sylvæ præcinctus opaca Est locus, antiqua religione sacer.—Sæpe potens voti, frontem redimita coronis, Femina lucentes portat ab urbe faces.' This worship was connected with the infernal attributes of Diana as Hecate. She was the goddess of *light*, Lucina, i. e. Luna, and as such may have claimed the offering of torches: but *Trivia* is synonymous with Hecate. Ovid gives an explanation, though an absurd one, of this ancient custom, *Fast.* iv. 493, viz. that Ceres lighted her torch at the crater of Etna in her search for Proserpine: 'Illic accendit geminas pro lampade tædas: Hinc Ceres sacris nuno quoque tæda datur.'

11 *Scilicet*. 'I suppose, forsooth,' &c. The piazza of Pompey was a favourite and fashionable promenade. See v. 8, 75. 'Tu neque Pompeia spatiabere cultus in umbra.' Ovid, *A. A.* i. 67; Mart. ii. 14, 10.

14 *Sopito Marone*, 'from a statue of the sleeping Maro.' Maro is variously represented as Silenus, a son of Silenus, and a son of Bacchus: see Hertzberg, who shows in a very excellent note that these figures of Silenus, teeming water from a jar, were so common in Italy that the conduits formed in that fashion were called *Silani*. Hence Lucretius vi. 1262, speaking of the thirst occasioned by the plague, says 'corpora silanos ad aquarum strata jacebant.' Kuinoel's brief note is right, though he was probably at a loss for details: 'Marone, intell. statua sc. signum Maronis, e quo aqua cadebant.'

16 *Triton*. A similar fountain to the above is here described, probably spouting out water from a shell. For *lymphis* the Naples MS. has *nymphis*, whence Kuinoel *Nymphis*. In either case it must be understood of the babbling of water. The argument of the poet is this: 'You pretend to seek for cool shade and refreshing streams at Tibur and Tusculum, when you may have both in Rome.' Hence *falleris* (v. 16) is, 'You are mistaken if you think to deceive me by that plea.'

Tendis iners docto retia nota mihi. 20  
 Sed de me minus est: famæ jactura pudicæ  
 Tanta tibi miseræ, quanta mereris, erit.  
 Nuper enim de te nostras me lædit ad aures  
 Rumor, et in tota non bonus urbe fuit.  
 Sed tu non debes inimicæ credere linguæ: 25  
 Semper formosis fabula pœna fuit.  
 Non tua deprenso damnata est fama veneno;  
 Testis eris puras, Phœbe, videre manus:  
 Sin autem longo nox una aut altera lusu  
 Consumpta est, non me crimina parva movent. 30  
 Tyndaris externo patriam mutavit amore,  
 Et sine decreto viva reducta domum est;  
 Ipsa Venus quamvis corrupta libidine Martis,  
 Non minus in cœlo semper honesta fuit;  
 Quamvis Ida Parim pastorem dicat amasse 35

22 *Quanta mereris*, 'in proportion to your deserts.' The meaning is, 'I do not care so much about myself, as about the discredit you are incurring by your misconduct.'

23 *Me lædit*. The Groning. MS. has *pervenit*, which appears to be a correction. The ellipse of *perlatus* is awkward, and the present tense following *nuper* suspicious. Compare however iii. 8, 6.

25 'But' (you will say to me) 'you ought not to trust report, which has ever been unjust to the fair. Granted, that you are not accused of poisoning; that you can say, 'Bear witness, O sun, that my hands are pure;' nay, I am not disposed to take you to task for spending one or two nights in gaiety; it is not a little cause that moves my wrath.'

29 *Lusu* Jacob, from the MS. Groning. This word means more than 'luxury' in the best authors, and is equivalent to our term 'debauchery'—*lusu* here means the same,

but is a less coarse and criminatory expression. See iii. 9, 24.

31 'Helen left husband and home, and yet was taken back without formal condemnation being passed upon her,' *sine decreto*, perhaps a *ἀναγκάσειον* for *sine supplicio*. The sense is, other persons have committed greater crimes and been forgiven.

34 *Non minus*. I have followed Jacob and Hertzberg in the reading of this passage. For *quamvis* (v. 33,) the Naples MS. gives *fertur*, which Lachmann has edited, and both that and MS. Groning have *nec minus*, *non* being from Pucci. If *nec* be understood as *nec tamen*, there is no reason for rejecting *fertur*. But it is a very difficult critical question to decide between the merits of these two MSS., neither of which are altogether free from the suspicion of conjectural emendation.

35 'No, not even though mount

Atque inter pecudes accubuisse deam.  
 Hoc et Hamadryadum spectavit turba sororum,  
 Silenique senes, et pater ipse chori,  
 Cum quibus Idæo legisti poma sub antro,  
 Supposita excipiens Naïca dona manu. 40  
 An quisquam in tanto stuprorum examine quærit:  
 Cur hæc tam dives? quis dedit? unde dedit?  
 O nimium nostro felicem tempore Romam,  
 Si contra mores una puella facit!  
 Hæc eadem ante illam impune et Lesbia fecit: 45  
 Quæ sequitur, certe est invidiosa minus.  
 Qui quærit Tatios veteres duosque Sabinos,  
 Hic posuit nostra nuper in urbe pedem.  
 Tu prius et fluctus poteris siccare marinos,  
 Altaque mortali deligere astra manu, 50  
 Quam facere, ut nostræ nolint peccare puellæ:  
 Hic mos Saturno regna tenente fuit,

Ida can attest that the goddess was enamoured of Paris, and was his consort among the flocks of his fold.' The construction is, *dicat deam amasse Paris*. This legend, it must be observed, is not recorded by any other writer. It is not impossible that the poet, who has elsewhere erred in his mythology (see on v. 4, 40) has confounded Paris with Anchises.

39 *Legisti*, i. e. O Paris.—*Naïca dona*, gifts offered by the Naid Cænone; apples gathered by her for you and dropped into your hands.

41 'Where all are unchaste, does any one express surprise or curiosity at the magnificent gifts received? Rome were too happy if (i. e. it cannot be expected that) one girl should act otherwise than the rest.' *Stuprorum examen*, i. e. turba impudicorum.

45 *Lesbia*, the mistress of Catullus.

'She was not blamed for infidelity: why should I expect Cynthia to be more faithful?'

47—8 'He who expects to find the primitive virtue of the Sabines in Rome, must have arrived *fresh* in the city.' It is one of the most singular phenomena of civilization, that it is invariably accompanied by greater vice. The nearer mankind approach to a state of nature, the greater often is their virtue, or at least, the less is their aptitude for vice. And this was a favourite theme of the ancient writers. See, for instance, Juvenal, *Sat.* vi. 1—16; Virg. *Georg.* ii. 474. Those who talk of 'brute appetites' forget that brutes immeasurably excel man in temperance. The exception to the above remark furnished by the profligacy of some savage tribes is not to the point, for they have been indoctrinated in the vices of their conquerors.

Et cum Deucalionis aquæ fluxere per orbem,  
 Et post antiquas Deucalionis aquas.  
 Dic mihi, quis potuit lectum servare pudicum? 55  
 Quæ dea cum solo vivere sola deo?  
 Uxorem quondam magni Minois, at aiunt,  
 Corrupti torvi candida forma bovis.  
 Nec minus ærato Danaë circumdata muro  
 Non potuit magno casta negare Jovi. 60  
 Quod si tu Graias, tuque es mirata Latinas,  
 Semper vive meo libera iudicio.

## XXV.

Tristia jam redeunt iterum solemnia nobis;  
 Cynthia jam noctes est operata decem.  
 Atque utinam pereat, Nilo quæ sacra tepente  
 Misit matronis Inachis Ausoniis!

57 *Uxorem Minois*, Pasiphæe, whose amour resulted in the birth of the Minotaur.

60 *Castâ*, i. e. quamvis casta. For *Jovi* Jacob has *deo*, apparently by a misprint.

61 The best MSS. have *imitata*. Hertzberg seems right in editing *mirata* from two or three of the inferior MSS., on metrical grounds. The *sensu* is, 'if you profess to be an admirer and follower of the profligate heroines of Greece and Rome, I will not be your judge: follow the bent of your own inclination, and suffer for it.'

XXV. The poet complains of Cynthia's too rigid observance of certain foreign rites, enjoining strict continence for a stated period. (See iii. 20, 61; v. 5, 34.) With an inconsistency not uncommon in profligate persons, she appears to have paid scrupulous

attention to the ceremonies of religion, while she spent her nights in drinking and loose company.

2 *Operata est*. The meaning evidently is, 'has engaged to keep,' &c., for if the time had elapsed there would have been little to complain of; if it had not yet commenced, the perfect tense could not have been used. The word *sacris* must be supplied. Compare Juvenal, vi. 535. 'Ille petit veniam, quoties non abstinet uxor Concubitu sacris obscervandisque diebus.' See the whole passage, 526—541. The same rite was strictly kept by Delia. Tibullus, i. 3, 25; Cf. Ovid *Am.* iii. 9, 34, and 10, 2.

4 In his contempt for Egyptian customs, he does not hesitate to ridicule the cow-goddess (for Isis was the same as Io) who has brought with her to Rome so much of superstitious novelty. The facility with which the Romans enlarged their mytholo-



Quæ dea tam cupidos totiens divisit amantes, 5  
 Quæcumque illa fuit, semper amara fuit.  
 Tu certe Jovis occultis in amoribus, Io,  
 Sensisti, multas quid sit inire vias,  
 Cum te jussit habere puellam cornua Juno,  
 Et pecoris duro perdere verba sono. 10  
 Ah quotiens quernis læsisti frondibus ora!  
 Mansisti stabulis abdita pasta tuis!  
 An, quoniam agrestem detraxit ab ore figuram  
 Juppiter, idcirco facta superba dea es?  
 An tibi non satis est fuscis Ægyptus alumnis? 15

gical creed to admit all sects and professions has often caused surprise, and been attributed to various motives. The explanation of it is probably to be sought in the immense number of resident foreigners who were allowed, from the necessity of the case, to exercise their own religion without restraint. The state had no particular fondness for innovation, for it could enact stringent laws against *externa superstitiones*, and enforce them too, when Christians or Jews were the subjects. We find the Emperor Claudius complaining of the rapid spread of foreign rites, Tac. *Ann.* xi. 15. It may be questioned if a national or established religion is ever tolerant but from motives of policy. Passages like the present shew the contempt in which the genuine Romans held the worship of strange divinities. Augustus held in respect only such as were of ancient repute in other countries, 'ceteras contemptui habuit.'—Sueton. *Oct.* § 93. Tiberius 'externas ceremonias compescuit.' Id. *Tib.* § 36. *Infra* v. 1, 17. 'Nulli cura fuit externos quæ-rere divos.'

6 *Quæcumque illa fuit.* ἥτις ποτ' ἦν, implying contemptuous disregard

who and what she really was, *i. e.* whether identical with Io or not.

7 The sense is, 'you at least should be the last to cause in others the pain of separation which you so bitterly experienced in your own case.' Any one may be said *inire multas vias* who enters on many routes but pursues none; that is, who wanders vaguely and without purpose. Lachmann and others seem quite wrong in attributing a less delicate meaning to the words: unless indeed we are to regard the whole passage (7—12) as a coarse insult rather than a peevish banter. But the logical sequence is clearer on the other view.

12 *Mansisti.*—*ah quoties* must be repeated, though the ellipse is harsh even for Propertius. Perhaps *et* has been lost. Lachmann reads *mansisti ut* 'How often,' he says in ridicule, 'after a dinner on oak leaves, were you shut up all alone to digest it!' How often *you* experienced solitude and separation, and that too in a manner and under circumstances not the most agreeable!

13 *Agrestem figuram*, μορφὴν θη-ρῶδῃ. 'Have you become proud as a goddess for no other reason than that you did not always remain a cow?'

Cur tibi tam longa Roma petita via est?  
 Quidve tibi prodest viduas dormire puellas?  
 Sed tibi, crede mihi, cornua rursus erunt;  
 Aut nos e nostra te, sæva, fugabimus urbe:  
 Cum Tiberi Nilo gratia nulla fuit.  
 At tu, quæ nostro nimium placata dolore es,  
 Noctibus his vacui ter faciamus iter.  
 Non audis, et verba sinis mea ludere, cum jam  
 Flectant Icarii sidera tarda boves.

20

18—19 He continues to banter the unfortunate Isis. 'You seem, from your savage temper, likely to wear your cast-off horns again. Methinks it were better for us to turn you out of our city at once.' Barth observes, on the authority of Dio, that Agrippa, as prefect of the city, did in fact prohibit the worship of Isis at Rome in 733. This threat therefore has an historical import. *Sæva* belongs rather to v. 18.

21 *Nostro placata dolore*. 'Cui placandæ nimiam operam sumsi, quæ uim duram te præbuiti.'—Barth. Lachmanu reads *inplacata* with Heinsius.—*noctibus his vacui*, i. e. when the period of abstinence shall have been completed.—*iter* is the 'cursus amoris.'—*ter* seems to be added, as if the temporary suspension of endearments justified a more frequent renewal. Scaliger's portentous emendation, *refruciamus*, has found its way into Barth's generally judicious text.

23 Before this verse Hertzberg, after a peculiar fashion of his own, places the marks of a lacuna, regarding the remainder of the elegy as an afterthought. There is perhaps more probability in Kuinoel's view, that it is a scrap of an amorous ditty sung in a serenade, like i. 16. But neither of these suppositions is necessary.

The poet, having proposed his visit, immediately pictures to himself the exclusion he has too much reason to expect. This sudden transition of thought and scene is common in Propertius, and is the key to the right understanding of many very abrupt passages.—*ludere*, ludibrio fieri.

24 *Icarii boves*. Kuinoel wrongly joins *Icarii sidera*; but Hertzberg is unnecessarily severe upon him, for both forms, *Icarus* and *Icarius*, were in use, and the poet seems to have adopted both indifferently (see v. 29.) Apollodor. iii. 14, 7. *Δήμητρα μὲν Κελεὸς εἰς τὴν Ἑλενσίνα ὑπεδέξατο, Διώνυσον δὲ Ἰκάριος, καὶ λαμβάνει παρ' αὐτοῦ κλῆμα ἀμπέλου. Καὶ τὰ περὶ τὴν οἰνοποιίαν μαθάνων, καὶ τὰς τοῦ θεοῦ δωρήσασθαι θέλων χάριτας ἀνθρώποις, ἀφικνέεται πρὸς τινὰς ποιμένας, οἱ γενοσάμενοι τοῦ ποτοῦ, καὶ χωρὶς ὕδατος δι' ἡδονὴν ἀφειδῶς ἐλκύσαντες, πεφαρμάχθαι νομίζοντες, ἀπέκτειναν αὐτὰν.* He was made a star in Bootes by Bacchus. Tihullus, iv. 1, 9, 'cunctis Baccho jucundior hospes Icarus, ut puro testantur sidera cælo.' It appears to be another name for Bootes or Arcturus, Charles' wain (i. e. 'churl's waggon'), and the meaning is, 'you keep me here offering a vain petition while the slow-moving stars of the pole are making their descent towards the morning.

- Lenta bibis; mediæ nequeunt te frangere noctes. 25  
 An nondum est talos mittere lassa manus?  
 Ah pereat, quicumque meracas repperit uvas,  
 Corruptique bonas nectare primus aquas!  
 Icare, Cecropiis merito jugulate colonis,  
 Pampineus nosti quam sit amarus odor. 30  
 Tu quoque o Eurytion vino Centaure peristi,  
 Nec non Ismario tu, Polypheme, mero.  
 Vino forma perit, vino corrumpitur ætas,  
 Vino sæpe suum nescit amica virum.  
 Me miserum, ut multo nihil est mutata Lyæo! 35  
 Jam bibe; formosa es: nil tibi vina nocent,  
 Cum tua præpendent demissæ in pocula sertæ,  
 Et mea deducta carmina voce legis.

27 *Merum*, vinum meracum, ἀκρα-  
 ρον, was only used by drunkards.  
 There is a sort of confusion in ex-  
 pressing two distinct ideas: 'Perish  
 he who introduced neat wine, and  
 even he who used it in the less objec-  
 tionable mixture with water.' It is  
 not quite clear whether *corrumpere* is  
 simply for *miscere* (cf. *Georg.* ii. 466,) or  
 in the literal sense of *spoiling* good  
 water: the epithet rather suggests  
 the latter.

31 *Eurytion*. He was killed in the  
 fight of the Centaurs at the marriage  
 of Pirithous: see ii. 6, 17.—*Ismario*  
*mero*. Hom. *Od.* ix. 198.

36 *Jam bibe*. *νίψαι δὲ φῶν*, 'Well!  
 go on drinking. Wine has no ill  
 effect on you: you look the hand-  
 somer for it when,' &c. The ed.  
 Rhag. has *es*, the other copies *est*, in  
 v. 35.

37 The Naples MS. gives *serta*,  
 the others *serta*. And the former  
 reading is quoted by Charisius, a  
 grammarian who lived circa A.D. 400.  
 'Propertius feminine extulit: Cum  
 tua præpendent demissæ in pocula

*sertæ*.' The same MS. also has *præ-*  
*pendent*, while the others give *per-*  
*pendent* or *propendent*. This is a tes-  
 timony of some value to the integrity  
 of the oldest MS. extant of Propertius.  
 See note on iii. 6, 29.

38 *Deducta voce*. As these verses  
 are evidently intended to express a  
 half intoxicated condition, the mean-  
 ing of the words must be determined  
 by the circumstances of the case.  
 Hertzberg explains, '*voce molliter in*  
*muliebrem modum fracta et cum*  
*plasmate cantui simili flexa*,' quoting  
*vocem deducere* and *vox deducta* from  
 fragments of Lucilius and other  
 writers, where the sense seems to  
 be, 'submissa,' 'gentle,' 'winning.'  
 Others understand, 'a drawing tone  
 of voice,' deriving the metaphor from  
 spinning. This certainly seems to  
 suit the context. There is something  
 very graphic, as Kuinoel remarks,  
 and almost beautiful, in this picture  
 of Cynthia sitting at a banquet and  
 reading to others the verses of him  
 whom she has slighted, and looking  
 the more lovely from the drooping

Largius effuso maceat tibi mensa Falerno,  
 Spumet et aurato mollius in calice!  
 Nulla tamen lecto recipit se sola libenter;  
 Est quiddam, quod vos quærere cogat Amor.  
 Semper in absentis felicior æstus amantes:  
 Elevat assiduos copia longa viros.

40

## XXVI.

Cur quisquam faciem dominæ jam credit amori?  
 Sic erepta mihi pæne puella mea est.

garlands and the flush of the wine.

39 'Let the wine flow more freely, that you may drown the thoughts of me which will arise amidst your forced gaiety.' This is said with something of spiteful vexation. — 'Yet the time will come when you will regret a lover's absence. Possession cloy's, absence enhances desire.' *Sola* refers to v. 2. Barth explains *absentes* of some rival, as opposed to *assiduos*, implying the attentions of the poet. But the sense seems rather to be, 'You will miss me when you find your loss.'—*felicior æstus*, 'more favourable disposition towards,' &c.—*elevat*, *parvi facit*.

XXVI. This elegy, which in the MSS. is continuous with the preceding, is addressed to Lynceus, a friend and fellow-poet, who seems to have so far abused the confidence of Propertius as to have attempted to ingratiate himself with Cynthia at a banquet (v. 22). Of Lynceus as a poet nothing is recorded. He appears (from v. 39—41) to have composed a tragedy on the model of the Seven against Thebes. The first part of the present poem (1—26) is devoted to an expostulation and reproof; the middle portion (27—46) conveys advice, that

since he (Lynceus) has at length succumbed to love, he should change the style of his writings and the course of his studies for others more congenial to his circumstances; and the conclusion contains a fine eulogy on Virgil, and an exhortation to tread in the steps of other poets who have sung the praises of their mistresses. Hertzberg (*Quæst.* p. 95) remarks on the general composition, 'Si quis singulas iterum hujus elegiæ partes excutere et ad suum quamque locum referre tentaverit, tantam dispositionis varietatem agnoscat, quantam in nullo alio carmine.' It may be added, few elegies exhibit greater critical difficulties than the present.

1 *Credit*. The Naples MS. has *credat*, and so Lachmann and Kuinoel. It is by no means clear that they are wrong. The usual construction of *quisquam* interrogatively is with the indicative, as iii. 14, 3, 'Ingenius quisquam alterius dat munera servo?' and the reason is, that when we say '*quisquam hoc facit?*' we mean, '*nemo hoc facit.*' But the addition of *cur* makes some difference in this case; nor is the passage which Hertzberg quotes from Hor. *Sat.* ii. 2, 103, 'Cur eget indignus quisquam te divite?' really parallel to the pre-

Expertus dico, nemo est in amore fidelis:  
 Formosam raro non sibi quisque petit.  
 Polluit ille deus cognatos, solvit amicos, 5  
 Et bene concordēs tristia ad arma vocat.  
 Hospes in hospitium Menelai venit adulter:  
 Colchis et ignotum nonne secuta virum est?  
 Lynceū, tunc meam potuisti, perfide, curam  
 Tangere? nonne tuæ tum cecidere manus? 10  
 Quid, si non constans illa et tam certa fuisset?  
 Posses in tanto vivere flagitio?  
 Tu mihi vel ferro pectus, vel perde veneno:  
 A domina tantum te modo tolle mea.  
 Te socium vitæ, te corporis esse licebit, 15  
 Te dominum admitto rebus, amice, meis:  
 Lecto te solum, lecto te deprecor uno;  
 Rivalem possum non ego ferre Jovem.  
 Ipse meas solus, quod nil est, æmulator umbras,

sent. For in that verse a fact is stated, and the reason of it is asked. We may, however, understand *cur quisquam credit?* in this sense: 'On what principle of reason do men continue to entrust, as we daily see them doing, beauty to the tender mercies of Love?' *Amor* is here represented as a treacherous *custos*, who is sure to betray his charge. The MS. Gron. has *amari*. Jacob edits *amico* from Pucci; but this is doubtless a correction.—*sic, i. e. sic temere credendo*. The poet seems to have allowed Cynthia to be escorted to a banquet by his sober old friend, as he thought him; but wine and beauty fairly overcame the veteran.

3 *In amore, i. e. sihi commisso*.

5 *Polluit cognatos*, 'sets at defiance natural laws of relationship.' *Æsch. Suppl.* 221, ἔχθρῶν ὀπαίμων καὶ μισθόων γένος. *Hor. Od.* iii. 6, 18, 'inquinavere et genus et domos.'

7 'Paris, to whom as a stranger Menelaus entrusted the honour of his wife, proved himself a false guest.' *Æsch. Agam.* 388, ὁῖος καὶ Πάρις, ἰλθὼν εἰς δόμον τὸν Ἀτρεΐδαν, ἥσυχνε ξενίαν τράπεζαν κλοπαῖσι γυναῖκός.—*ignotum virum, i. e. hospitem, peregrinum*.

9 *Perfide, curam tangere?* Others read *tangere*—*perfide*, but against the best copies.—*meam curam*, 'the object of my care,' ἐμὸν μέλημα.—*cecidere manus*, as in *Virg. Æn.* vi. 33, 'his patriæ cecidere manus,' sc. defecere, victæ sunt.

15 'Corporis socius est is, qui continuus comes lateri adheret.' *Kuinoel*.

19 'I am jealous even of my own unsubstantial shadow; much more so of a friend who, though no longer young, is still flesh and blood.' This use of *amulor* with an accusative is worth attention.—*solus, i. e.* when none else is near to be jealous of.

Stultus, quod stulto sæpe timore tremo. 20  
 Una tamen causa est, qua crimina tanta remitto,  
 Errabant multo quod tua verba mero.  
 Sed numquam vitæ fallit me ruga severæ:  
 Omnes jam norunt, quam sit amare bonum.  
 Lynceus ipse meus seros insanit amores. 25  
 Solum te nostros lætor adire deos.  
 Quid tua Socraticis tibi nunc sapientia libris  
 Proderit, aut rerum dicere posse vias?  
 Aut quid Erechthei tibi prosunt carmina lecta?  
 Nil juvat in magno vester amore senex. 30  
 Tu satius memorem Musis imitere Philetam,  
 Et non inflati somnia Callimachi.

25 *Seros*. This word shows that Lynceus was advanced in life.—*nostros deos*, Venus and Cupid. 'My only consolation and hope of revenge is, that you are become a votary of my deities,' i. e. a lover at last, like myself.

27—8 This distich explains 51—54. Lynceus was not only a poet but a student of both moral and natural philosophy.

29 *Erechthei*. This is the emendation of Hertzberg, who does not seem to have been aware that Heinsius had anticipated him. The Naples MS. gives *Erechti*, the MS. Gron. *Erethei*, the ed. Rheg. *cretei*, and later copies *erechtai*. Pacci reads *critei*, but conjectures *Tirtei* (Tyrtaei). Lachmann, with Scaliger, edits *Lucreti*, Jacob and Kuinoel *Cretei*, supposing the word to mean Epimenides of Crete. Both these are very improbable. *Erechtheus* is for *Atheniensis*, that is, *Æschylus*. *Vester senex* in the next verse is appropriately applied to the same poet; and Hertzberg well refers to Arist. *Ran.* 1053 as a witness to his avowed indifference to the emotions of love.

31 There is much reason to fear that this verse is corrupt. The copies give either *memorem Musis* or *Musis memorem*. Hertzberg adopts Scaliger's correction, *Musis meliorem*, but proposes a better himself, 'Tu socius Musis Mimnermi imitere Philetam.' Whether *satius* can be used adverbially for *potius*, does not seem certain: the dictionaries however attribute the usage to Cicero. Hertzberg only evades the difficulty by explaining it *satius est te imitari*. He is probably right in regarding *imitere* as potential (μιμήσθαι ἄν.) Perhaps the suggestion of Pacci is worth some attention, that *memorem* is used passively for *curam Musarum*. Something similar is *dociles usus*, v. 2, 63. Philetas may have spoken of himself as *Μόρσις μιμημένον*, or used some similar expression constructed with the dative.

32 *Non inflati*. The epithet is perhaps intended as a defence of his favourite poet against the common and not altogether unjust charge of being inclined to bombast. Compare ii. 1, 40. 'Intonet angusto pectore Callimachus,' which expresses precisely the

Nam cursus licet Ætoli referas Acheloi,  
 Fluxerit ut magno fractus amore liquor,  
 Atque etiam ut Phrygio fallax Mæandria campo 35  
 Errat et ipsa suas decipit unda vias,  
 Qualis et Adrasti fuerit vocalis Arion  
 Tristis ad Archemori funera victor equus;  
 Amphiarææ non prosunt fata quadrigæ,  
 Aut Capanei magno grata ruina Jovi. 40

same idea. The lost epic, *Αἴτια*, is called *somnia*, 'quia Callimachus finxerat, somniasse aliquando se intervenisse Musis, quas postea literis mandavit.'—*Barth*.

33 *Cursus*. The Naples MS. with some inferior copies give *rursus*, but the reading is not deserving of much consideration. *Barth* has *non rursus licet*, *Kuinoel non cursus* &c., *non* being from *Scaliger*. But none of them understood the poet's meaning. 'You may, if you please,' (he says) 'imitate *Callimachus*, and take up the same mythical narratives which he treated of in his *Αἴτια*, (viz. 33—8,) but your present tragedy of the Seven against Thebes will not tend to alleviate your distress' (v. 39).

34 *Fluxerit*. So all the MSS. He alludes to the defeat of the river by Hercules (*μηστήρ γὰρ ἦν μοι ποταμός*, 'Ἀχελῷον λέγω, *Trach.* 9,) and to the consequent reduction of speed in the vanquished current.

35 *Ut errat*. On the construction see i. 2, 9. The river Mæander is mentioned, as *Hertzberg* plausibly suggests, in connexion with Hercules' enslavement to Omphale, *Ovid. Her.* ix. 55.—*decipit suas vias*, a very elegant expression applied to a winding stream which continually thwarts its own progress by returning back upon itself.

37 The order of the words is, 'Et qualis tristis victor ad Archemori fu-

nera fuerit Arion, vocalis ille equus Adrasti.' As a victor is usually *letus*, *ovans*, so here Arion was *tristis*, because the games at which he conquered were instituted in memory of *Archemorus*, son of *Lycurgus*, King of *Nemea*. This horse is said to have carried *Adrastus* safe out of the battle-field (*Apollodor.* iii. 6, 8. See also *ib.* § 4,) and to have been gifted with human voice and more than human foresight. He is called 'præ-sagus Arion' by *Statius, Theb.* vi. 424, &c. where a long account of his conduct in a race is given.

39 This verse has suffered from the clumsy attempts of metrical transcribers. The MSS. prefix *non* to *Amphiarææ*, which is variously written. The copyists evidently supposed its scansion was the same as *Amphionia*, i. 9, 10. *Barth* and *Kuinoel* give *A. nil prosunt*, &c. *Jacob A. haud prosunt tibi*, and *Hertzberg A. haud prosunt fata*, leaving the hiatus to take care of itself. In the pentameter the MS. *Gron.* omits *magno*, which error has given rise to some extravagant conjectures, among which that of *Lachmann* must be enumerated. He edits the distich thus:—

'Non magna Amphiarææ prosunt tibi fata  
 Quadrigæ, aut Capanei grata ruina Jovi.'

In all probability, the verse requires no other alteration than to restore *non* to its place after *Amphiarææ*.

Desine et Æschyleo componere verba cothurno,

Desine, et ad molles membra resolve choros!

Incipe jam angusto versus includere torno,

Inque tuos ignes, dure poeta, veni.

Tu non Antimacho, non tutior ibis Homero: 45

Despiciet et magnos recta puella deos.

Sed non ante gravi taurus succumbit aratro,

Cornua quam validis hæserit in laqueis;

Nec tu tam duros per te patieris amores;

Trux tamen a nobis ante domandus eris. 50

Harum nulla solet rationem quærere mundi,

Nec cur fraternis Luna laboret equis,

41 *Æschyleo*. The quantity of this word is to be remarked. The Naples MS. has *aechileo*, whence Scaliger conjectured *desine Achilleo*, and so it is printed in Barth's edition.

43 *Angusto torno*. 'Quod angustiori elegiacæ poesis spiritui aecommodatus est.' Hertzberg. Similarly, but more literally, Barth; 'elegos scribere, ubi singulis distichis sententia includitur.'—*tornus* is a lathe, in which substances to be cut or polished are fastened, *includuntur*.

44 *Durus poeta* is opposed to *mollis* (v. 42) as epic or tragic is contrasted with elegiac verse. Compare ii. 1, 2, and 41; and note on i. 9, 13, inf. iv. 1, 19—20.

45 Antimachus of Colophon was a very celebrated epic poet, who wrote a Thebaid and also an elegy on the death of one Lyde, his mistress. Ovid, *Trist.* i. 8, 1, 'Nec tantum Clario Lyde dilecta poetæ.' He was contemporary with Aristophanes. Hertzberg rightly gives the sense, which some editors have greatly misunderstood: 'Tu, quamvis magnus poeta, eadem quæ maximi ante te passi sunt ne spera evitaturum esse. Nam Homerum et Antimachum,

utrumque amoris vinculis irretitum fuisse, Hermesianax auctor est.'

46 *Recta puella*, i. e. puella rectæ figuræ. Cf. iii. 9, 25. '*Recta puella* est ita comparata, ut recte et vero eo nomine digna sit,—une fille comme il faut.' Hertz.—'deos, nedum poetas heroicos et philosophos, qualis tu es.' Kuinoel: who wrongly explains *recta* by *superba*.—*despiciet* is *καταφρονεί*, facile vincit.

47 'But, as the sturdy bull is not brought to the yoke without being first caught and thrown by the lasso, so you, inexperienced and restive in love, must take a preparatory lesson from me.' Kuinoel has *arte*, which is not improbable, in v. 50.

49 *Per te*, sponte tua, sine alterius disciplina.—*trux tamen*, i. e. quamvis modo captus ferocias, tamen jugum per me tibi imponendum erit.

51—4 The meaning is, 'you must not expect to captivate your mistress by your philosophy.' But it is not quite clear to what *harum* refers. If, as most commentators think, the mistresses of the above-mentioned poets are meant, *solet* for *solebat* is awkwardly used. Probably he means *harum*, *inter quas ego regno*, v. 57,



Nec si post Stygias aliquis manet arbiter undas,  
 Nec si consulto fulmina missa tonent.  
 Aspice me, cui parva domi fortuna relicta est, 55  
 Nullus et antiquo Marte triumphus avi,  
 Ut regnem mixtas inter conviva puellas  
 Hoc ego, quo tibi nunc eleвор, ingenio.  
 Me juvet hesternis positum languere corollis,  
 Quem tetigit jactu certus ad ossa Deus: 60  
 Actia Virgilium custodis litora Phœbi,  
 Cæsaris et fortes dicere posse rates:  
 Qui nunc Æneæ Trojani suscitât arma,  
 Jactaque Lavinis mœnia litoribus.  
 Cedite Romani scriptores, cedite Graii: 65  
 Nescio quid majus nascitur Iliade.  
 Tu canis umbrosi subter pineta Galæsi

and he points to his own success as an elegiac poet, though without wealth, by way of exhorting Lynceus to follow his example. Compare with the present passage iv. 5, 25—46, and especially Tibullus, ii. 4, 17—20.

53 This verse also is corrupt in the MSS., which vary between *restaverit undas* and *restabit ærumnas*. In the Naples MS. the verse stops short with *restabit*. Hertzberg has admitted Jacob's conjecture, *aliquis sedet arbiter undas*, comparing iv. 19, 27, 'Minois sedet arbiter Orci.' Perhaps *manet* is nearer the truth than *sedet*, which latter word will hardly account for *rest*—arbiter. Lachmann and Barth give *aliquid restabit ad undas*, in which case *post* must be taken for *posthac*.

54 *Consulto*. Opposed to *fortuito*.

55 See note on v. 1, 127, and iii. 16, 21.

59—64 'Be it mine to spend whole nights at the banquet; let others, if they prefer it, write epic poems in praise of Cæsar.'

61 *Virgilio* MS. Naples and ed. Rheg., and so Jacob, who understands *fas est*.

63 *Trojanæque* Jacob with the MS. Gron. The rest have *Trojani*. From the words *nunc suscitât* it is clear that Virgil was known to be engaged on the composition of the Æneid, which is generally believed to have been commenced B. C. 27. The date of this elegy is B. C. 26.

65—6 These often-quoted lines refer to the expectation which was generally entertained of the surpassing merits of the forthcoming Æneid.

67 With this verse commences a very difficult part of the poem. There is some truth in Lachmann's complaint that the sense is incoherent. *Tu* is, of course, addressed to Virgil, not to Lynceus, and he appears to mean, 'Not that Virgil confines himself to epic poetry, since he has written not only distinctively amorous poems in the *Bucolics*, but also others (the *Georgics*) which occupy a kind of middle place between the two, and

Thyrsin, et attritis Daphnin arundinibus,  
 Utque decem possint corrumpere mala puellas,  
 Missus et impressis hædus ab uberibus. 70  
 Felix, qui viles pomis mercaris amores!  
 Huic licet ingratae Tityrus ipse canat.  
 Felix, intactum Corydon qui tentat Alexin  
 Agricolæ domini carpere delicias!  
 Quamvis ille sua lassus requiescat avena, 75  
 Laudatur facilis inter Hamadryadas.  
 Tu canis Ascræi veteris præcepta poetæ,  
 Quo seges in campo, quo viret uva jugo.  
 Tale facis carmen, docta testudine quale  
 Cynthius impositis temperat articulis. 80  
 Non tamen hæc ulli venient ingrata legenti,  
 Sive in amore rudis, sive peritus erit.  
 Nec minor his animis, aut si minor, ore canorus

are adapted for all tastes' (v. 81—2). The inference therefore is, that Lynceus might attempt more than one style with the like success.—*Galeus* was a river near Tarentum, called by Horace 'dulce pellitis ovibus flumen,' *Od.* ii. 6, 10, where Virgil was then residing. See *Georgic* iv. 126. The particular allusions in the following lines are to *Eclog.* v. and vii., iii. 70, and perhaps ii. 34.

69 *Puellas*. The 'aurea mala decem,' *Ecl.* iii. 70, were in fact sent by Menalcas to his favourite boy. But by using the plural our poet means to apply a particular gift to the influence of presents generally. In v. 71, *felix* &c. is addressed to Menalcas, and so returns, as it were, to the point.

70 *Impressis*, non pressis, *νημελωτοῖς*. Compare *immorso*, i. e. non morso, iv. 8, 21.

72 *Huic*. Galatea, the mistress of

Tityrus, *Ecl.* i. 32. The sense is, 'happy those who by a few apples or a tune on the pipe can soften the anger of their favourites.'—*licet canat* is for *canere possit*; and *ipse* implies that he does it in person, while others, who are *exclusi*, can only send verses &c. Cf. i. 12, 15.

74 *Delicias domini* is borrowed from *Ecl.* ii. 2.—*carpere Alexin*, as *carpere fructum* &c.

75 *Ille*. Another sudden transition. 'Though Virgil should throw aside the bucolic reed, he gains equal reputation by singing of forest trees,' i. e. by the *Georgics*. He pleases the Nymphs, and therefore knows how to win woman's favour. The following distich is added to make the allusion to the *Georgics* more definite and intelligible.—*tu*, i. e. O Virgili.

81 See on v. 67.

83 By a witty application of the

Anseris indocto carmine cessit olor.

Hæc quoque perfecto ludebat Iasone Varro, 85

Varro Leucadiæ maxima flamma suæ.

Hæc quoque lascivi cantarunt scripta Catulli,

Lesbia quis ipsa notior est Helena.

Hæc etiam docti confessa est pagina Calvi,

Cum caneret miseræ funera Quintiliæ. 90

Et modo formosa quam multa Lycoride Gallus

name of a bad poet, Anser, to the lines of Virgil, *Ecl.* ix. 35, 'Nam neque adhuc Vario videor, nec dicere Cinna Digna, sed argutos inter strepere anser olores,' Propertius pays his friend an elegant compliment. A goose as opposed to a swan (the bird of song: see on *Æsch. Agam.* 1419,) is as a bad poet compared with a good one: hence *olor*, Virgil, is said not to be silenced by the unskilful verse of Anser. The passage is obscure, but the sense seems to be rightly given by Hertzberg after Weichert, though the latter reads *animus, nec si minor*. 'Nec minor est his, i. e. *Elogia et Georgicis, Virgilio spiritus, aut si minor est, non tamen hic olor ore canorus cessit indocto carmini Anseris, i. e. non tamen ab Ansero, indocto carminis auctore, superatus est.*' Hertzberg adds, '*hi animi animi erunt, qui his carminibus apparent.*' Barth and Kuinoel read *se minor*. The best copies give *sim minor*. The Naples MS. omits *minor ore canorus*. Lachmann has transposed this distich to follow v. 66. The reservation implied in *aut si minor* is well explained in the brief words of Hertzberg: '*ut concessa majore carminis heroici lande, tamen his etiam Virgilio lusibus aliquam laureolam relinqui dicatur.*'—The poet Anser is mentioned by Ovid, *Trist.* ii. 435, 'Cinna quoque his

comes est, Cinnaque procacior Anser, Et leve Cornifici, parque Catonis opus,' where *procacior* shows, as do the other passages where the unfortunate name occurs, that his contemporaries delighted to banter the luckless owner of it.—On *carmine* see iv. 6, 24.

85 *Varro*, called *Atacinus* from having been born near the river Atax in Gallia Narbonensis, a. c. 82, translated the Argonautics of Apollonius. Ovid appears to allude to him, *Trist.* ii. 439, 'Is quoque, Phasiacis Argo qui duxit in undas, Non potuit Veneris furta tacere sum.' Hence *perfecto Iasone* means, 'carmine de Iasone absoluto.' Perhaps indeed the poem was entitled *Jason*.

89 *Confessa est*, 'the same confession of devoted attachment is found in the writings of Calvus.' He was a friend of Catullus: see on iii. 17, 4.

91 *Modo*. Cornelius Gallus the poet (a different person from the Gallus of i. 21, &c.) killed himself in the year 728. He had been appointed by Augustus to the prefecture of Egypt, but fell under suspicion of mal-administration and treason. This is the Gallus who has furnished the subject of Becker's celebrated narrative of that name. Ovid, *Amor.* iii. 9, 64, 'Sanguinis atquo animæ prodige, Galle, tum.' Elsewhere these poets are mentioned together, as *Art.*

Mortuus inferna vulnera lavit aqua!  
 Cynthia quin etiam versu laudata Properti,  
 Hos inter si me ponere Fama volet.

*Am.* iii. 333—5; *Amor.* i. 15, 21—30.—*formosa Lycoride* may be called a Propertian ablative absolute, 'cum ei esset formosa Lycoris.' Lachmann is certainly wrong in construing *mortuus Lycoride*. There is some probability in Wakker's conjecture, *qui multa Lycoride passus*, since the

poet may well have suppressed the name in consideration of his melancholy end. In *vulnera* (*i. e.* amoris) there is no allusion to that event.

93 *Cynthia*. Either *nota erit* must be supplied from v. 88, or *laudata erit* was intended. Either ellipse is sufficiently harsh.

# PROPERTII

## LIBER QUARTUS.

### I.

CALLIMACHI Manes et Coi sacra Philetæ,  
In vestrum, quæso, me sinite ire nemus.  
Primus ego ingredior puro de fonte sacerdos  
Itala per Graios orgia ferre choros.

This book comprises elegies written A. U. C. 731—2. The historical proofs will be noticed as they occur. The subject of the present elegy is one which the poet repeatedly treats of, and shortly below, El. 3: viz. his reasons for adhering to elegiac composition, and declining to attempt heroic strains: from the former alone he looks for an immortality of fame.

1 *Sacra*. He represents himself as a priest, and consistently with the metaphor addresses the sacred rites and sacred grove of Philetas of Cos, asking to be allowed admittance thereto. Compare v. 6, 1, '*Sacra facit vates; sint ora faventia sacris.*' Hor. *Od.* iii. 1, 3, '*carmina non prius audita Musarum sacerdos Virginibus puerisque canto.*' There really is nothing in the expression to require the pages of notes which the commentators have devoted to its explanation. Instead of saying, '*O Philetas, admit me to your sacred rites,*' he changes the ordinary expression to, '*Ye sacred rites of Philetas, admit me to your grove.*' Some have attempted to explain *sacra* by *Manes*—a mere tautology.

3 *Ingresior*. Ho uses this word

in reference to *nemus*. The infinitive in the next verse may be compared with *ibat videre*, i. 1, 12, '*I am the first who have entered that grove for the purpose of introducing Roman poetry, from a source not yet rendered muddy by the crowd of ordinary poets, to take its place among Greek compositions.*' In *orgia* and *choros* the metaphor is continued from *sacra* v. 1. *Per* is not unfrequently used for *inter*, as i. 21, 7; iv. 14, 5; v. 4, 20. Hertzberg thinks *Itala per* must be joined; but the ambiguity of this is too great to be attributed to Propertius, even though he does occasionally misplace his words in a very awkward manner, as remarked on iii. 17, 35. Similarly inf. El. 4, 18, '*subter captos arma sedere duces,*' for *subter arma*. *Primus* is evidently used with a consciousness that he can rightly claim that honour. The fact is that Catullus and Tibullus, who preceded Propertius, cannot compete with him in this respect. The former wrote but few elegiacs, and those of the latter are not derived from any acquaintance with the pedantic Alexandrine learning of the Augustan age.

Dicite, quo pariter carmen tenuastis in antro? 5  
 Quove pede ingressi? quamve bibistis aquam?  
 Ah valeat, Phœbum quicumque moratur in armis!  
 Exactus tenui pumice versus eat;  
 Quo me Fama levat terra sublimis, et a me  
 Nata coronatis Musa triumphat equis, 10  
 Et mecum in curru parvi vectantur Amores,  
 Scriptorumque meas turba secuta rotas.  
 Quid frustra missis in me certatis habenis?

5 *Carmen tenuastis*, i. e. carmen molle ac tenue fecistis. 'To spin a fine verse,' or rather, 'to spin it fine,' as opposed to the rough and bold sounds of the heroic foot, seems more naturally the poet's idea than *laevigare*, *polire*, which Hertzberg attributes to him from *tenui pumice* in v. 8.

6 *Quo pede ingressi*. The usual explanation of this passage, *dextro an levo*, which is defended by Becker, Gallus, p. 97, (English ed. 1849) is rejected by Hertzberg as 'absurdum, at ne Latinum quidem.' Barth also prefers to understand, 'quam viam, quam rationem inieritis?' Juvenal's *quid tam dextro pede concipis* &c. (x. 5,) is well known to allude to the popular superstition of 'putting the best leg foremost' or entering a place with the right foot first. The objection, that this would have been *utro pede*, is hypercritical in a poet like Propertius. It is not, however, a very appropriate question to put to a successful and celebrated poet, 'did you enter the grotto of the Muses with the right or the left foot first?' for the former would be understood as a matter of course. The words may indeed mean, 'quo pedibus ingressi estis?' The general idea is evidently this: 'tell me where you sat, and from what inspiring fount you drank, that I may closely follow your example.'

7 *Phœbum moratur in armis*, 'employs his genius on heroic verse.' The epithet *tenui* in the next verse applies virtually to *versus*, and gives the sense of *mollis*: see on ii. 1, 41. The application of pumice to the external finishing of the parchment is borrowed to express the careful composition of the verses. Hence also *eat*, in allusion to publication.

9 *Quo me levat*. 'Let that verse be elegiac by which fame is to raise me to the triumphal car.'—The indicatives which follow *eat* are rather irregular. He seems to have meant, 'ille versus, qui me levaturus est, et per quem Musa triumphat, eat,' &c.

10 *Musa a me nata*, 'a style of poetry originating from me.' Lachmann reads *nota*, an unfortunate change.

12 *Rotas*. He continues the simile of a triumphal procession, in which he represents himself as the victor in the chariot, the Loves as his children borne with him (a custom which Hertzberg proves from Livy, xlv. 40,) and the inferior poets following him. Sueton. *Tib.* §. 6. 'Dehinc pubescens (Tiberius) Actiaco triumpho currum Angusti comitatus est sinistriori funali equo, quum Marcellus, Octavie filius, dexteriori veheretur.'

13 *Certatis*, i. e. O scriptorum turba. He suddenly changes the metaphor to the race course. *Lata*

Non datur ad Musas currere lata via.  
 Multi, Roma, tuas laudes annalibus addent, 15  
 Qui finem imperii Bactra futura canent:  
 Sed, quod pace legas, opus hoc de monte Sororum  
 Detulit intacta pagina nostra via.  
 Mollia, Pegasides, vestro date certa poetæ:  
 Non faciet capiti dura corona meo. 20  
 At mihi quod vivo detraxerit invida turba,  
 Post obitum duplici fenore reddet Honos.  
 Omnia post obitum fingit majora vetustas:  
 Majus ab exequiis nomen in ora venit.  
 Nam quis equo pulsas abiegnō nosceret arces, 25  
 Fluminaque Hæmonio cominus isse viro,  
 Idæum Simocenta Jovis cunabula parvi,

*via* implies the attempt to pass his chariot. 'The road to poetic fame is narrow; you cannot get before me without a collision.'

15 'There will be no lack of poets to sing the military glories of Rome: I therefore prefer to follow a new track, and to write for the amusement of my countrymen in times of peace.' It is clear that *tuas laudes*, i. e. *bellicas virtutes*, is opposed to *pace*, and *multi* to *intacta via*. *Bactra futura*: the expedition against the Parthians undertaken A. U. C. 734, B. C. 20, was contemplated even at this time: see *inf. El. 4*.

19 The usual antithesis between *mollia* and *dura*, elegiac and epic, has already been pointed out, *iii. 26, 44*. The more common idiom is *facere ad*, as Ovid, *Her. xv. 8*, 'Non facit ad lacrymas barbitos ulla meas.' But the dative closely represents the English use, 'will not do for my head.' Compare *v. 1, 61*.

21 An ellipse must be mentally supplied. '(True it is, that detractors are never wanting when a poet at-

tempts a new and unbeaten track;) yet' &c.

23 The *prospective* use of *vetustas* is remarkable. It illustrates the well-known ἀρχαίων γάρως, *olim antiquum futurum*, *Æsch. Ag. 579*. The sense is, 'when poems become old, they are always more valued than when new.'

25 'For, if poetry did not survive to late posterity, who at the present day would have heard of Troy taken by the wooden horse, or the fight between the river Xanthus and Achilles?'—*pulsas arces*, because some writers considered the δουράριος ἵππος to have been used for battering the walls, as indeed the Greek epithet not unnaturally implies; or rather perhaps it was contrived as a pent-house for concealing and covering the ram. See *Pausan. i. 23*.

27 *Jovis cunabula*. There is a confusion between the mount Ida of Crete, fabled as the birth-place of Jove, and the Ida of Troas. Lachmann in a long note, not very creditable to his critical judgment, con-

Hectora per campos ter maculasse rotas?  
 Deiphobumque Helenumque et Pulydamantas in armis?  
 Qualemcumque Parin vix sua nosset humus. 30  
 Exiguo sermone fores nunc Ilion, et tu  
 Troja, bis Cætæi numine capta dei.  
 Nec non ille tui casus memorator Homerus  
 Posteritate suum crescere sensit opus;  
 Meque inter seros laudabit Roma nepotes: 35  
 Illum post cineres auguror ipse diem.  
 Ne mea contempto lapis indicet ossa sepulcro  
 Provisum est, Lycio vota probante deo.  
 Carminis interea nostri redeamus in orbem,  
 Gaudeat ut solito tacta puella sono. 40

demns the whole verse. The legends of the Cretans and the Phrygians probably had the same eastern origin, and therefore were naturally mixed up together, as Hertzberg shows that in fact they frequently were. It is singular that the words *cunabula parvi* are omitted in the Naples MS. Probably the scribe could not decipher them in his copy, and had intended to supply the omission afterwards.

28 *Per*. Lachmann, Barth, and Kuinoel, read *ter*, the conjecture of Fruter.

29 The MSS. give *Polydamantes* (more or less correctly written) in *armis*. Lachmann and Jacob read *Polydamanta, et in armis* &c. Kuinoel and Barth *P. sine armis*. There is no reason for altering the vulgate. The plural is used to express the Trojan heroes generally. *In armis* is a common use for *arma indutos*. See v. 2, 28. 'Corbis in imposito pondere messor eram.'—The form *Pulydamas* is to be preferred, as representing the Greek Πουλυδάμας. Persius, *Sat.* 1, 4, 'Ne mihi Puly-

damas et Troiades Labeonem prætulerint.'

32 *Bis capta*. 'Primum ab Hercule ipeo, sub Laomedonte, qui ei equos promissos denegarat, deinde sub Priamo, ope sagittarum Herculis, quæ Philoctetæ obtigerant.' Kuinoel.

34 I have removed the full stop usually placed at the end of this verse. The sense appears to be, 'both Homer gained greater renown after the lapse of time, and I shall in like manner be held in repute by future generations.'

36 *Illum diem*, i. e. illam vitam. The MS. Gron. has *esse*, which might stand by a lax use for *futurum esse*.

38 *Provisum est*, sc. a me, votis Apollini susceptis et ab eo probatis. He alludes, as Barth thinks, to his poems being admitted into the Palatine library.

39 *Orbem*, 'routine.' 'Ita redit, ut cum ab initio puellis amantibus potius placere quam magna heroum facta celebrando famam querere se professus esset, postquam inde a v. 21, alio digressa est oratio, puellam suam sono solito delectaturum se promittat.' Hertzberg, *Quæst.* p. 85.—



## II.

Orphea detinuisse feras et concita dicunt  
 Flumina Threïcia sustinuisse lyra;  
 Saxa Cithæronis Thebas agitata per artem  
 Sponte sua in muri membra coisse ferunt;  
 Quin etiam, Polypheme, fera Galatea sub Ætna 5  
 Ad tua rorantes carmina flexit equos.  
 Miremur, nobis et Baccho et Apolline dextro,  
 Turba puellarum si mea verba colit?  
 Quod non Tænariis domus est mihi fulta columnis,  
 Nec camera auratas inter eburna trabes; 10  
 Nec mea Phæacas æquant pomaria silvas,

The Naples MS. gives *insolito*, whence Lachmann, with Burmann, reads *in solito sono*. But on *gaudeat in puero*, ii. 4, 28, which they adduce in defence of this reading, see the note.

II. He speaks of the influence of poetry over the female mind, and attributes his own success not to any wealth or splendour, but solely to his verses. This elegant little elegy is connected with the preceding by Lachmann, and even Jacob inclines to follow him, on the authority of Muretus. The break in most of the MSS. is at v. 39, of the preceding.

1 *Detinuisse*, 'to have arrested.' Kuinoel has *Orpheu, te lenisse feras* &c. Lachmann, *Orphea delinisse*; others, *Orpheu, te tenuisse*. But the good copies agree in the reading in the text. — *sustinuisse* is, 'tenuisse ne deorsum fluere,' *δωκ καταρρεῖν*. Ovid, *Fast.* v. 660, 'cursum sustinuit, aquam.'

3 *Per artem*, i. e. non vi tracta, sed Amphionis lyra dolenta. Compare 'Amphionia monia flere lyra,' i. 9, 10.

5 See Theocr. *Id.* vi. where however no mention is made of ocean steeds. Probably therefore the poet

has other Greek authorities in view. These imaginary sea-monsters, half fish and half horse, are commonly represented in the train of ocean deities. Cf. *Georg.* iv. 388.

7 On the poetical connexion of Bacchus with Apollo, see on v. 6, 76, and iii. 22, 38.

9 *Quod non* &c. 'As for the fact that,' &c.

10 *Camera eburna*. The sunken panels of white stucco forming rectangular compartments between the gilded beams, otherwise called *lacunaria*. Kuinoel refers to Pliny, *N. H.* xxxiii. 3, to prove that these were actually overlaid with ivory. See also Hor. *Od.* ii. 18, 1, 'Non ebur neque aureum Mea renidet in domo lacunar,' where however *ebur* does not necessarily apply to the ceiling. The Tænarian marble, according to Becker (*Gallus*, p. 16,) was *verde antico*, or green porphyry.

11 *Nec mea pomaria*, &c. 'And that I have no orchards to vie with the Phæacian plantations.' Hertzberg well remarks, that *mea* does not imply that the poet really possessed any orchards at all.—The MSS. and early edd. have *Phæacias*.

Non operosa rigat Martius antra liquor:  
 At Musæ comites, et carmina cara legenti,  
 Et defessa choris Calliopea meis.  
 Fortunata, meo si qua es celebrata libello! 15  
 Carmina erunt formæ tot monumenta tuæ.  
 Nam neque Pyramidum sumptus ad sidera ducti,  
 Nec Jovis Elei cælum imitata domus,  
 Nec Mausolei dives fortuna sepulcri  
 Mortis ab extrema conditione vacant. 20  
 Aut illis flamma aut imber subducet honores,  
 Annorum aut ictu pondera victa ruent;  
 At non ingenio quæsitum nomen ab ævo  
 Excidet: ingenio stat sine morte decus.

## III.

Visus eram molli recubans Heliconis in umbra,  
 Bellerophonteï qua fluit humor equi,

12 *Operosa antra*. 'Artificial grottos.' The water from the aqueduct built by Q. Martius Rex, who was prætor B.C. 144, some arches of which are still standing, was held in especial esteem for its clearness. It was supplied to private houses and gardens by leaden pipes, as we are perhaps justified in inferring from a curious passage in Ovid, *Met.* 1. 121. To this Strabo seems to allude, lib. v. cap. iii. τοσοῦτον δ' ἐστὶ τὸ εἰσαγωγίμων ὕδωρ διὰ τῶν ὑδραγωγείων, ὥστε ποταμούς διὰ τῆς πώλεως καὶ τῶν ὑπονόμων ρεῖν' ἅπασαν δὲ οἰκίαν σχεδὸν δεξαμένης καὶ σίφωνας καὶ κρουνοὺς ἔχειν ἀφθόνους. Cf. Hor. *Epist.* i. 10, 20.

13 *Cara*. Jacob gives *grata* from the MS. Groning.

15 *Est* Hertzberg and Lachmann with the Naples and Groning. MSS. The others give *es* from Pucci. Cynthia is obviously meant under the indefinite *si qua*.

18 *Cælum imitata*, i. e. bespangled with stars.

19 The tomb of Mausolus, king of Caria, erected by his surviving queen, Artemisia, at Halicarnassus, B. C. 353, was celebrated as one of the seven wonders of the world.

23 *Ab ævo*. The proposition is added because *excidet* is equivalent to *extinguetur*, and *ævo* is regarded as the agent rather than the instrument. In the same way the Greeks say πάσχειν τι ὑπό τινας.

III. The poet pleads the injunctions of Apollo and the Muses for continuing to write elegies, and for not essaying heroic verse. Frequently as this theme is repeated, there is ever novelty and ingenuity in the treatment of it, which prevents sameness and monotony.

1 *Visus eram*, ἰδόμην ἐμολι, 'I had fancied myself able.' As the infiniti-

Reges, Alba, tuos et regum facta tuorum,  
 Tantum operis, nervis hiscere posse meis;  
 Parvaque tam magnis admoram fontibus ora, 5  
 Unde pater sitiens Ennius ante bibit,  
 Et cecinit Curios fratres, et Horatia pila,  
 Regiaque Æmilia vecta tropæa rate,  
 Victricesque moras Fabii, pugnamque sinistram  
 Cannensem et versos ad pia vota deos, 10  
 Hannibalemque Lares Romana sede fugantes,  
 Anseris et tutum voce fuisse Jovem;

tive *posse*, v. 4, depends on this verb, the strict notion of *videbar mihi in somniis* seems scarcely applicable. It may, indeed, be questioned if the title ordinarily prefixed to this elegy, 'Propertii somnium,' is correct. There is no indication throughout the poem that he intends to describe a dream. It is rather an allegory than a vision: while expatiating in the regions of poetry he had ventured to think himself capable of higher efforts, but received a rebuke from Apollo. The editors seem to attribute too much weight to Hesiod's narrative, that he became a poet while feeding his flocks on Helicon.

5 *Admoram*. He had already tried historical poems, those in the fifth book being among the earliest in date. See on v. 1, introductory note.

8 *Æmilia rate*. By a singular anachronism, pointed out by Hertzberg, the commentators have referred these words to the return of Lucius Æmilius Paullus, after the defeat of Perseus, king of Macedonia, in 486, (B. C. 167,) whereas Ennius died B. C. 169, or nearly two years before that event. The allusion is therefore to the defeat of Demetrius, governor of the island of Pharos, in the Adriatic, by Lucius Æmilius Paullus the consul, B. C. 219.—The short form *Curii*

for Curiatii, the three champions of Alba, is said to occur only in this passage. On the meaning of the names see *Varronianus*, p. 76. 'The fight between the Horatii and Curiatii probably refers to a contest between the *κοῦρηται*, 'men of the Curia,' and wielders of the spear, or wearers of the helmet, and the *χερσῖται*, or 'handicraftsmen,' i. e. the lower order, in which contest, as usual, the latter succeeded in maintaining their just rights.'

9 *Moras Fabii*, i. e. the policy of Q. Fabius Maximus, who obtained the agnomen of Cunctator in his contest with Hannibal. The events enumerated were recorded by Ennius in his Roman Annals.

10 *Versos deos*. He alludes to the public supplications, by which it was believed that the gods diverted Hannibal from attacking Rome after the battle of Cannæ.

11 *Lares*. Hertzberg shows from Varro that a Lar was called *Tutæus* from the supposed influence of his fraternity in keeping Hannibal away from the city.—*anseris voce*: the cackling of the geese in the Capitol, by which M. Manlius, Consul B. C. 392, was aroused when it was attempted by the Gauls under Brennus.—*Jovem*, i. e. Jovis Capitolini templum.

Cum me Castalia speculans ex arbore Phœbus  
 Sic ait, aurata nixus ad antra lyra:  
 Quid tibi cum tali, demens, est flumine? quis te 15  
 Carminis heroi tangere jussit opus?  
 Non hic ulla tibi speranda est fama, Properti:  
 Mollia sunt parvis prata terenda rotis,  
 Ut tuus in scamno jactetur sæpe libellus,  
 Quem legat expectans sola puella virum. 20  
 Cur tua præscriptos evecta est pagina gyros?  
 Non est ingenii cymba gravanda tui.  
 Alter remus aquas, alter tibi radat arcnas;  
 Tutus cris: medio maxima turba mari est.  
 Dixerat, et plectro sedem mihi monstrat eburno, 25  
 Qua nova muscoso semita facta solo est.  
 Hic erat affixis viridis splunca lapillis,  
 Pendebantque cavis tympana pumicibus.

13 *Castalia*. The fountain, and perhaps grove, so called, were on Parnassus, not on Helicon. But Hertzberg rightly observes that the names of these sacred localities are indifferently used, as the narrative is only allegorical.—*ex arbore*, *ex sylva*.

17 *Non hic*. *Non ex eo loco quo nunc versaris*. *Hinc* is from the edition of Volscus.

18—20 'You must enter a smoother course, and write ditties for the desultory reading of a forlorn mistress.'

21 From the slight error (presuming it to be such) of the MSS. *præscripto evecta* for *præscriptos evecta*, which would, as a matter of course, be the cause of changing *gyros* into *gyro*, Lachmann, Jacob, and Hertzberg have ventured to enrich the Latin language with the otherwise unknown and extremely improbable compound *sevecto*. Lachmann's objection is utterly futile, 'quis ita locutus est, evekti gyros, pro ex gyris,

vel extra gyros?' The idiom is, in fact, very common, as *egredi flumen*, *evadere sylvas* &c. So *fines exire*, iv. 5, 37.—*gyrus*, like *orbis* iii. 1, 39, is the usual routine of composition. At the same time, allusion is made to the turnings of the race course.

27 *Affixis lapillis*. Hertzberg well observes that the poet had in view the artificial grottos (*operosa antra*, supr. 2, 12) common in the gardens of the wealthy Romans. Such are to be met with at the present day, wherever a tasteless fancy has put together pebbles, oyster-shells, and bits of coloured glass. It may be suggested, that the Romans called volcanic rocks in general by the term *pumices*. In the cindery precipices of the Canary islands, I have seen hundreds of natural caves of this description; whereas pumice-stone, properly so called, only occurs in isolated pieces or stratified beds. It is clear that we must understand Horace's 'Quæ nunc

Ergo Musarum et Sileni patris imago  
 Fictilis, et calami, Pan Tegeæ, tui; 30  
 Et Veneris dominæ volucres, mea turba, columbæ  
 Tingunt Gorgoneo punica rostra lacu;  
 Diversæque novem sortitæ rura puellæ  
 Exercent teneras in sua dona manus.  
 Hæc hederas legit in thyrsos, hæc carmina nervis 35  
 Aptat, at illa manu texit utraque rosam.  
 E quarum numero me contigit una dearum,—  
 Ut reor a facie, Calliopea fuit:  
 Contentus niveis semper vectabere cycnis,  
 Nec te fortis equi ducet ad arma sonus. 40  
 Nil tibi sit rauco præconia classica cornu

oppositis debilitat pumicibus mare Tyrrenum,' *Od.* i. 11, 5, according to the above general explanation.

29 He describes the grotto as sacred to Pan, Silenus, the Muses, and Venus; the instruments of one, the terra-cotta image (*oscillum*) of another, and the doves of the last, respectively indicating the joint possessors.—*ergo* is used in a rare sense: 'conjeceram Musas tibi futuras: en vero ipsas.' Hertzberg. *ἔργω*, 'and so in fact,' i. e. as might have been anticipated from the general appearance. Or perhaps for *deinde*, like *igitur* (*Varronianus*, p. 149.)

31 *Mea turba*, i. e. *meæ* deliciæ, *mihi amata*.—*Gorgoneo lacu*, Hippocrene; Pegasus having sprung from the Gorgon Medusa, whence he is called *Medusæus equus* by Ovid, *Fast.* v. 7. Allusion is probably made to a well-known classical design of doves drinking out of a basin.—*tingunt*, *τίγγουσι*, as elsewhere.—*punica rostra*, red or rose-coloured, Ovid, *Am.* ii. 6, 22. Euripides attributes to these birds *φοινικοσκελεῖς χηλαί*, *Ion.* v. 1207.

33 *Diversæ*, *χρῆσις*, each apart from the others.—*rura* here represent

the different departments of poetry and fine art which the Muses cultivated; *λειμῶνα Μουσῶν ἱερὸν*, Arist. *Ran.* 1300.—*in sua dona*, to prepare the different gifts for different classes of poets, e. g. the thyrsus for writers of dithyrambs, the crown of roses for elegiac authors.

39 'Recte cycnis vectum ideo fingi interpretes perspexerunt, quod ea avi Venus quoque in curribus utatur.' Hertz.

41 *Nil tibi sit*. 'Let it not be your part.' So the Greeks occasionally use *οὐδὲν* and *μηδὲν* for *οὐ* and *μή*, *Æsch. Ag.* 1462. But in the following distich it bears a slightly different sense, 'Let it not concern you.'—*præconia classica*, i. e. *navalium bellorum laudes*.—*classica* is here used precisely as in '*classica bella*,' ii. 1, 28. Barth has adopted *prætoria* from Beroaldus. For *flare* the MSS. give *flere*, which was first corrected by Dousa. Lachmann well refers to Martial, xiii. 3, 'Quantaque Pieria prælia flare tubæ;' but he is scarcely justified in saying of this distich, 'singula fere verba hic dubitationi obnoxia sunt.'—*cingere Martem nemo*,

Flare, nec Aonium cingere Marte nemus,  
 Aut quibus in campis Mariano prœlia signo  
 Stent et Teutonicas Roma refringat opes:  
 Barbarus aut Suevo perfusus sanguine Rhenus 45  
 Saucia mœrenti corpora vectet aqua.  
 Quippe coronatos alienum ad limen amantes,  
 Nocturnæque canes ebria signa fugæ,  
 Ut per te clausas sciat excantare puellas,  
 Qui volet austeros arte ferire viros. 50  
 Talia Calliope, lymphisque a fonte petitis  
 Ora Philetæa nostra rigavit aqua.

## IV.

Arma Deus Cæsar dites meditatur ad Indos,

h. e. 'arma et bellum ipsum in poesin inferre, huiusque mollietiem strepitu dissono perdere.' *Hertz.*

43—4 *Marinus'* defeat of the Cimbri and Tentones is alluded to, B. C. 102-1.

45 *Suevo*. The good copies give *sævo* or *scævo*. The error was corrected in some of the early editions. The event described is the victory over Ariovistus, the German chieftain, by Julius Cæsar, B. C. 58. See *Bell. Gall.* iv. 1. With *vectet* it seems that *quo* must be supplied, by a very harsh ellipse, from *quibus*, v. 43.

48 *Ebria signa fugæ*. Hertzberg understands 'spolia ab ebrio amatore nocturnis rixis de puellis recepta;' Kuinoel and others explain it of the rout of the drunken serenaders by more sober rivals or by indignant husbands. *Signa* may be referred to the torches and flowers left behind them in their flight.

49 *Excantare* must be taken in its most literal sense, *cantando exorcire*, 'to sing them out of their locked apartments.'—*ferire* seems to have been the word conventionally applied

to the deceiving a husband. Terence, *Phorm.* i. 1, 13. See v. 5, 44.

52 *Philetæa aqua*. The sense is, she herself handed me a draught from the same spring whence Philetas had derived his inspiration.

IV. In this spirited elegy the poet predicts success to the expedition contemplated by Augustus against the Parthians A. U. C. 732, but not carried into effect till 734.

1 *Ad Indos*, i. e. usque ad. Kuinoel wrongly explains it *adversus*.—*deus Cæsar*. See v. 11. 60. Flattery could go no further. Horace pays him the same extravagant, and even to a pagan, almost blasphemous compliment, *Ep.* ii. 1, 16. *Od.* iii. 3, 11, as does Ovid frequently. Such a *προληπτικὴ ἀποθίωσις* shows how deeply Rome was sunk in servility. The blame perhaps lay rather with Julius Cæsar, who permitted and encouraged such extravagant honours. Sueton. *Jul. Cæsar*, §. 76. 'Ampliora etiam humano fastigio decerni sibi passus est,—templa, aras, simulacra

Et freta gemmiferi findere classe maris.  
 Magna, viri, merces: parat ultima terra triumphos;  
 Tigris et Euphrates sub tua jura fluent.  
 Sera, sed Ausoniis veniet provincia virgis; 5  
 Adsuescent Latio Partha tropæa Jovi.  
 Ite, agite, expertæ bello date lintea proræ,

juxta deos, pulvinar, flaminem, Luperoos, appellationem mensis e suo nomine.' Did he borrow this from the Egyptian Ptolemies?'

2 *Gemmiferi maris.* The Indian ocean. See on i. 14, 12. Tibullus, ii. 2, 15. 'Nec tibi gemmarum quicquid felicibus Indis Nascitur, Eoi qua maris unda rubet.'

3 *Viri.* He addresses and encourages those who were to take part in the expedition. Lachmann was the first to perceive that this was the vocative case. Others altered it to *viri*, supposing it the genitive.

4 *Sub tua jura fluent.* Sub tuum imperium redigentur, O Auguste. Nothing can be worse than the correction of Broukhusius, though adopted by Lachmann, *sub sua jura*, i. e. 'sub debitam ditionem.' On *sub* with the accusative, see iv. 9, 52.

5 The MSS. have *Sera, sed Ausoniis* &c., and so Lachmann, Jacob, and Hertzberg. *Sera, sed veniet*, as the Greeks would say ὀψὲ μὲν, ἀλλ' ὀψῶς. Compare iv. 6, 32. 'Pæna erit ante meos sera, sed ampla, pedes.' Lachmann rightly explains it, 'ultima terra sera fiet provincia, sed fiet tamen.' Barth and Kuinoel admit the probable emendation of Heinsius, *Seres et, i. e. Seres quoque*. This is confirmed by the reading of a later copy, *venient*. On the other hand, the omission of the subject to *veniet*, which must be supplied from v. 3, is rather awkward. The Seres (see on v. 3, 8) are mentioned in conjunction with the Indians, Hor. *Od.* i. 12, 53.

We may observe, that the nation so called by Virgil, *Georg.* ii. 121, 'Velleraque ut foliis depectant tenuia Seres,' are probably, as implied by the preceding verse, Æthiopians, and not Chinese. The name is derived from σῆρ, a silk-worm; but not only was cotton (as a raw material) confounded with silk, as may be inferred from the lines of Virgil just referred to, and from Pliny, *N. H.* vi. 17, 20, 'Seres lanicio sylvarum nobiles, perfusam aqua depectentes frondium canitiem, unde geminus feminis nostris labor, reordendi fila rursumque texendi,' where the first words seem to refer to cotton, the last to unwinding the cocoons of silk,—but, from some perverse notion that the east side of Africa extended to China (Humboldt, *Cosmos*, ii. p. 192,) the name Seres was applied to two totally distinct nations. Hence the evident perplexity of Pausanias, lib. vi. cap. 26, 4, οὔτοι μὲν δὴ τοῦ Αἰθίοπων γένους αἰτοί τε εἰσὶν οἱ Σῆρες, καὶ ὅσοι τὰς προεχέας αὐτῇ νέμονται νήσους, Ἀβασαν καὶ Σακαίαν' οἱ δὲ αὐτοὺς οὐκ Αἰθίοπας, Σκύθας δὲ ἀναμεμυγμένους Ἰνδοῖς φασὶν εἶναι.

7 *Proræ* appears to be the dative, though many commentators regard both it and *equi* in the next verse as vocatives. The poet addresses in a general way all who were to take part in the expedition: *expertæ bello*, 'tried in war,' alludes to the naval victory at Actium, in which, in like manner, the poet speaks of 'signa, jam patriæ vincere docta senæ,' v. 6, 24.—

Et solitum armigeri ducite munus equi.  
 Omina fausta cano: Crassos clademque piate;  
 Ite, et Romanæ consulite historiæ. 10  
 Mars pater et sacræ fatalia lumina Vestæ,  
 Ante meos obitus sit, precor, illa dies,  
 Qua videam, spoliis onerato Cæsaris axe,  
 Ad vulgi plausus sæpe resistere equos;  
 Inque sinu caræ nixus spectare puellæ 15  
 Incipiam, et titulis oppida capta legam,  
 Tela fugacis equi, et braccati militis arcus,  
 Et subter captos arma sedere duces.  
 Ipsa tuam prolem serva, Venus: hoc sit in ævum,  
 Cernis ab Ænea quod superesse caput. 20  
 Præda sit hæc illis, quorum meruere labores:  
 Me sat erit Sacra plaudere posse Via.

*Munus equi* is referred with probability by Hertzberg to the horses provided at the public expense for the Equites: 'omnes Propertius hic alloquitur, quibuscunque equum publicum in bellum ducere licebat.' Some explain it of the horses attached to the triumphal car, as if the victory were already as good as gained; others of a richly caparisoned steed, supposed (but without proof) to have been brought for the use of the Emperor when about to undertake an expedition. Barth takes *munus* for *spolia*.

9 *Crassos clademque*. The defeat of the Crassi, father and son, B. C. 53.

11 'Vesta, goddess of the sacred fire, which contains the destinies of Rome.'

13 Lachmann, Jacob, and Hertzberg, follow the reading of the MSS. *oneratos—axes*. The omission of *et* in the next verse is so harsh, and the correction of Muretus so probable and easy, that with Barth and Kuinoel I have ventured to adopt it. The poet certainly would here have

written *et vulgi ad plausus*, though he elsewhere omits the copulative.

15 *In sinu puellæ*. He had before (ii. 7, 13,) declared his aversion to taking any active part in arms.—*titulis* &c. See Tacitus, *Ann.* ii. 18, 22. *Inf.* v. 11, 38.

17 *Braccati militis*. See on v. 10, 43. Here however not the Celts but the Parthians are meant, who wore the wide Persian trousers wittily called *θύλακας* by Aristoph. *Vesp.* 1087.—The infinitive *sedere* depends on *spectare* in v. 15, a construction not otherwise remarkable but for the interposition of the finite verb *legam* v. 16. A perfectly similar case occurs below, *El.* 6, 11—13. See the notes on iii. 1, 4, and v. 11, 38.

18 See on iv. 1, 3.

19 *Hoc caput*, Augustus, *sit in ævum, vivat*; a popular exclamation, equivalent to the modern 'Vive l'Empereur!' &c.

22 The reading of the ed. Rheg. is plausible, *mi* for *me*; and so Barth and Kuinoel.



## V.

Pacis Amor deus est; pacem veneramur amantes.

Stant mihi cum domina prœlia dura mea:

Nec tamen invisio pectus mihi carpitur auro,

Nec bibit e gemma divite nostra sitis;

Nec mihi mille jugis Campania pinguis aratur, 5

Nec miser æra paro clade, Corinthe, tua.

O prima infelix fingenti terra Prometheo!

V. This elegy alludes to the same circumstances as the last, the intended expedition into the East. He takes occasion to show the folly of braving the dangers of war for riches, and declares (1) that *his* battles are fought under the standard of Venus, and (2) that when too old for that service he will devote himself to the study of nature.

1—3 The argument (which neither Lachmann nor Jacob seems to have understood aright) is this: 'Much as all lovers desire peace, I am compelled to wage war, yet not from avarice, but from differences with Cynthia,' i. e. my motives *belli gerendi* are very different from those of others about to fight against the Parthians. *Stant mihi prœlia*, i. e. durant, non facile dirimuntur. Much difficulty has been raised on this word. Some explain it *quiescunt*; Hertzberg, quoting iv. 3, 44, gives the far-fetched explanation, '*stare pugna dicitur, quum ab utraque parte æquo Marte pugnatum est.*' Lachmann, who makes sad havoc of the whole passage 1—5, follows Heinsius in reading *sat mihi*, and in the next line *nec tantum*.

4 *Nec bibit*, i. e. I have no gold and gems to excite in me the desire of possessing more—*gemma* is either for *poculum gemmatum* (Georg. ii. 506, 'ut gemma bibat:'), Juven. x. 26,

'cum pocula sumes gemmata:,' compare *Sat.* v. 38—45,) or it may signify a goblet worked out of a single piece of opal, jasper, or chalcedony.—For *bibit* Lachmann gives *bibat*, and in the next verse *aretur*.

6 The Naples MS. has *ære*, the ed. Rheg. with some later copies *ire*. For *clade* Barth and Kuinoel substitute *classe* from Pucci and the Aldine. On the fondness of the Romans for Corinthian bronze, see Becker, *Gallus*, p. 18—*clade tua* means 'obtained by your destruction,' which was barbarously effected by the consul Mummius B. C. 146.

7 *Prima terra*. The *princeps lutus* of Hor. *Od.* i. 16, 13. Human credulity perhaps never went further than in believing that certain lumps of stone, lying in a water-course near Panope in Phocis, were composed of the clay left over and above from the plastic process of Prometheus. Pausanias (x. 4, 3) gravely says, ταῦτα εἰσι λείπασθαι τοῦ πηλοῦ λέγουσιν, ἐξ οὗ καὶ ἅπαν ὑπὸ τοῦ Προμηθεύς τὸ γένος πλασθῆναι τῶν ἀνθρώπων. He adds, 'They smell remarkably like the human skin.' The identity of the legend with the creation of Adam is manifest. The Eastern Christians still believe that the first man was made out of red earth at Damascus. (Lepsius, *Discoveries in Egypt*, p. 400.)

Ille parum cauti pectoris egit opus :  
 Corpora disponens mentem non vidit in arte.  
 Recta animi primum debuit esse via. 10  
 Nunc maris in tantum vento jactamur, et hostem  
 Quærimus, atque armis nectimus arma nova.  
 Haud ullas portabis opes Acherontis ad undas :  
 Nudus ab inferna, stulte, vehere rate.  
 Victor cum victis pariter miscebitur umbris ; 15  
 Consule cum Mario, capte Jugurtha, sedes ;  
 Lydus Dulichio non distat Cræsus ab Iro ;  
 Optima mors, parca quæ venit apta die.

8 *Parum cauti pectoris*. In allusion to the etymology of the name from *προυνθία*. Hertzberg totally misunderstands the sense, explaining it 'pectori, dum finxisset, parum cavisse.' The poet simply means, that Prometheus executed the work without the care and forethought implied by his name.

10 *Animi*, &c. 'Ante omnia oportuit bonæ mentis rationem habere.' Barth. 'If there was one quality more than another which the god of forethought ought to have given to man, it was sound sense and reason.'

11 *Jactari in mare* is properly to be carried into the open sea.—*hostem quærimus*, &c. 'not content with repelling attacks at home, we must look for an enemy abroad: not satisfied with the wars on hand, we must add new wars.'

13 'And yet riches, when acquired, will profit you nothing in the grave.'

14 The MSS. agree in *ad infernas*—*rates*. The conjecture of Perreins seems almost necessary, as there is no reason, not even a metrical one, for speaking of Charon's boat in the plural. The passage in v. 7, 67, (where see note) cannot fairly be alleged in defence of *rates* in the present verse: and the objection that *vehi a*

*rate* is not Latin is answered by iv. 11, 24. 'Animam antequam ad rates pervenerit, vectam esse, quo jure dixeris?' Hertzberg: who reads with Schrader *nudus at inferna*; but this is a very incorrect use of *at*, and is not sufficiently defended by i. 6, 23, where the MSS. vary between *at* and *et*.

15 The Groning. MS. gives *undis*, whence Barth and Kuinoel read *Indis*, and even Lachmann calls this 'certissima emendatio.' The same MS. has *miscebimur*, which the above editors adopt with Lachmann.

18 Hertzberg, Jacob, and Lachmann, read *acta* for *apta* from the Naples MS. Lachmann compares iv. 7, 30, 'Ista per humanas mors venit acta manus,' where however the addition of *per manus* makes all the difference. That any editor should be satisfied with Scaliger's explanation of *parca dies* by *ἡ πενταήμερη ἡμέρα* is truly surprising.—*parca dies* is 'a day, or time, of poverty;' and the poet says, that not only is wealth needless when you die, but death comes easiest when it comes *apta*, appropriate and wished for, to relieve you from your poverty. Hertzberg's explanation is far from probable: 'mortem, ut tardissime venerit, utque

Me juvat in prima coluisse Heliconæ juventa,  
 Musarumque choris implicuisse manus. 20  
 Me juvat et multo mentem vincere Lyæo,  
 Et caput in verna semper habere rosa.  
 Atque ubi jam Venerem gravis interceperit ætas,  
 Sparserit et nigras alba senecta comas,  
 Tum mihi Naturæ libeat perdiscere mores, 25  
 Quis deus hanc mundi temperet arte domum;  
 Qua venit exorians, qua deficit, unde coactis  
 Cornibus in plenum menstrua luna redit;  
 Unde salo superant venti; quid flamine captet  
 Eurus, et in nubes unde perennis aqua; 30  
 Sit ventura dies, mundi quæ subruat arces;  
 Purpureus pluvias cur bibit arcus aquas;  
 Aut cur Perrhæbi tremuere cacumina Pindi,  
 Solis et atratis luxerit orbis equis;  
 Cur serus versare boves et plaustra Bootes; 35  
 Pleiadum spisso cur coit igne chorus;  
 Curve suos fines altum non exeat æquor,

maxime hominum vitæ et diutissime pepercerit, ita optimam esse.' Lachmann reads *Parcæ die*, which is scarcely good Latin for *fatali die*, though Jacob gives his approval. Lachmann indeed compares '*Parcarum dies*,' Virg. *Æn.* xii. 150; still this is not strictly parallel, since much of the difficulty lies in the use of the singular.

19 *Me juvat*. 'My pleasure is, (not war, but) love in youth and science in old age.' A similar aspiration after the '*causas rerum*' occurs in the magnificent passage, *Georgic* ii. 475, seq.

24 The Groning. and Naples MSS. give *integras*; a reading worthy of some consideration.

27 *Exorians, i. e. luna*.

31 Lachmann and others read *si*

*ventura*, and in v. 39, *si jura deum*, in both cases against the authority of the MSS. It is not probable that *si* would have been altered by the copyists. See the note on v. i. 88.

33 *Perrhæbi Pindi*. *Æsch. Suppl.* 252, ἀπίζουσι δὲ τὴν τε Περραιβὴν χθόνα, Πίνδου τε τῶν ἀκίων, Παύσανος πείλας, where see the note. It is not known whether any particular earthquake is here alluded to. Barth thinks it is the same as that in iv. 13, 53. But perhaps mountains generally are meant, by a common usage of poets.

36 *Spisso igne*. The apparent proximity to each other of the stars in that constellation presents to the naked eye a confused appearance. Barth and Kuinoel give Heinsius' emendation *imbres*.

Plenus et in partes quattuor annus eat;  
 Sub terris sint jura deum et tormenta gigantum;  
 Tisiphones atro si furit angue caput; 40  
 Aut Alcæoniæ furia aut jejunia Phinei;  
 Num rota, num scopuli, num sitis inter aquas;  
 Num tribus infernum custodit faucibus antrum  
 Cerberus, an Tityo jugera pauca novem;  
 An ficta in miscras descendit fabula gentes, 45  
 Et timor haud ultra quam rogos esse potest.  
 Exitus hic vitæ superet mihi: vos, quibus arma  
 Grata magis, Crassi signa referte domum.

## VI.

## PROPERTIUS.

Dic mihi de nostra, quæ sentis, vera puella:  
 Sic tibi sint dominæ, Lygdame, dempta juga.  
 Num me lætitia tumefactum fallis inani,

41 *Alcæoniæ Furia*. 'An Alcæon ob Eriphylen matrem interfectam a Furiis agitur.' Kuinoel.

45 *Ficta fabula*. The Epicurean philosophy. Compare with this passage, iii. 26, 53.

VI. This assumes the form of a dialogue between the poet and Cynthia's slave Lygdama. The latter is called upon to report faithfully his mistress' disposition towards Propertius, who had deserted her on some disagreement having arisen between them, and to act as mediator in bringing about a reconciliation, should both parties prove equally desirous of it. This is one of the more obscure, and perhaps corrupt of the poet's productions.

3 *Num*. This is clearly the right reading, preserved by Pucci. The

Naples MS. gives *non*, the Gron. MS. *dum*.—*tumefactum*, like *malheur* Æsch. *Agam.* 207, 1647, 'puffed up.'—*num fallis* is said in a threatening voice: 'are you thinking of telling me a false tale? You will deceive me at your peril. For, as every messenger ought to report the truth, so especially should a slave with the fear of punishment impending over him.' Hertzberg prefers: 'omnis servus debet verus nuntius esse,' &c.—*timens* is the reading of all the good copies.—*meta* is the useless correction of Muretus. In the preceding verse the ed. Rheg. has *sine vanis esse relator*; a remarkable reading, but probably a gloss.—*sine vanis* might be defended, as the Greeks used *δίκαια* for *δικαι*, Æsch. *Ag.* 812. Lachmann, failing to see the meaning and connexion of this distich, incloses it

Hæc referens, quæ me credere velle putas?  
 Omnis enim debet sine vano nūcius esse, 5  
 Majoremque timens servus habere fidem.  
 Nunc mihi, si qua tenes, ab origine dicere prima  
 Incipe; suspensis auribus ista bibam.  
 Siccine eam incomptis vidisti flere capillis?  
 Illius ex oculis multa cadebat aqua? 10  
 Nec speculum strato vidisti, Lygdame, lecto?  
 Ornabat niveas nullane gemma manus?  
 Ac mæstam teneris vestem pendere lacertis?  
 Scriniaque ad lecti clausa jacere pedes?  
 Tristis erat domus, et tristes sua pensa ministræ 15  
 Carpebant, medio nebat et ipsa loco?  
 Humidaque impressa siccabat lumina lana,  
 Rettulit et querulo jurgia nostra sono?

## LYGDAMUS.

Hæc te teste mihi promissa est, Lygdame, merces?  
 Est pænæ servo rumpere teste fidem. 20

within brackets as spurious. The expression *fidem habere* is unusual in the sense of 'to prove faithful,' 'to have truthfulness.' More commonly it signifies 'to have credit,' i. e. to be believed, as in iv. 23, 4.

9 *Siccine*. The MSS. have *si* or *sic*, or *sicut*. The Aldine gives the true reading.

13 *Vestem* i. e. the tunic. The poet returns to the infinitive depending on *vidisti*. See above, El. 4, 17. —*scrinia*, not the *capsa* or manuscript-case, but the casket or dressing-case for the toilet; if the opinion of the commentators be correct.

18 *Rettulit jurgia nostra*, i. e. 'related to her maids the dispute she had had with me.'

19 Lygdamus here proceeds to re-

late what Cynthia had said to him about the poet, and her anxiety to learn if he still loved her. 'Were you a witness (she asked,) when he promised me this reward of my constancy? He must certainly feel it, if he has broken that promise made in your presence. Yet now he has the heart to desert me without any fault of mine (*nullo facto*), and the boldness to assert, what is but too clearly false, that he has no other mistress to hold an equal place in his affections.' There is considerable difficulty in these verses. It may be suggested, that v. 19 ought not to be interrogative; and that the meaning of the distich is this: 'This reward (ironically, i. e. this desertion) he promised in your hearing, and now feels him-

Ille potest nullo miseram me linquere facto,  
 Æqualem nulla dicere habere domo.  
 Gaudet me vacuo solam tabescere lecto:  
 Si placet, insultet, Lygdame, morte mea.  
 Non me moribus illa, sed herbis improba vicit: 25  
 Staminea rhombi ducitur ille rota.  
 Illum turgentis ranæ portenta rubetæ  
 Et lecta exectis anguibus ossa trahunt,  
 Et strigis inventæ per busta jacentia plumæ,  
 Cinctaque funesto lanea vitta viro. 30  
 Si non vana canunt mea somnia, Lygdame, testor,

self bound to pay.' She persuades herself that the poet does not really wish to leave her, but makes it a matter of honour to fulfil a rash threat, uttered in the presence of Lygdamus. This however implies a change of sentiment in the following verses (23—4.) For *æqualem* Barth gives *ac qualem* from Scaliger. The verse is probably corrupt. Hertzberg suspects *atque aliam* to be the true reading. Barth and Kuinoel make vv. 21—3 interrogative. Lachmann more correctly prints them with marks of interjection. These verses are the peevish and perhaps groundless complaints of Cynthia against her lover. She assumes that he has not only left her, but found another mistress.

24 *Morte mea* is an instance of the lax use of the ablative so common with Propertius. It is perhaps better to regard it as governed by the *sense* of *insultet*, i.e. *superbiat, gaudeat*, than as an ablative for a dative, on which idiom see v. 8, 10.

25—30 She accuses her rival of having drawn away the poet, not by superior accomplishments, but by magic arts. See v. 7, 72. 'Si te non totum Doridos herba tenet.'

28 *Anguibus*. 'Similiter apud Horatium, Sat. i. 8, 43, 'varis quoque dente colubæ,' i.e. *lectis anguim*

ossibus, non omnibus, veneficæ ntuntur.' Jacob. Barth reads *anguibus*, with Broukhusius. Lachmann gives *ex structis ignibus*, a bad reading made up of his own and Heinsius' conjecture.—*trahunt*, *ἔλκουσι*, a word technically used to imply the irresistible force of magic arts.

29 *Busta jacentia*, 'ruined tombs.' Others understand the extinct ashes of funeral piles. Hor. *Epod.* v. 19, 'et uncta turpis ova ranæ sanguine, Plumamque nocturnæ strigis,' &c. The strix was probably the screech-owl; but as it was a night bird, and therefore indistinctly seen, the ancients fancied it was a sort of harpy generated by magic art. See Ovid, *Fast.* vi. 131—142. Inf. v. 5, 17.

30 All the MSS. give *viro*. Heinsius conjectured *toro*. Hertzberg alone retains the vulgate, understanding it of the 'imago funesta,' or image of the party to be enthralled by the charm; see Virg. *Ecl.* viii. 73. Hor. *Sat.* i. 8, 30, 'Lanea et effigies erat, altera cerea' (speaking of witches at their incantations.) *Cincta* is for *circumdada*, by a rare use. But verbs of this nature are susceptible of a double construction. Berth has *vinclaque*, Lachmann *vinclaque*, because 'vitta cingebatur torus, non toro vitta.' See on v. 10, 5.

Pœna erit ante meos sera, sed ampla, pedes.  
 Putris et in vacuo textetur aranea lecto;  
 Noctibus illorum dormiet ipsa Venus.

## PROPERTIUS.

Quæ tibi si veris animis est questa puella, 35  
 Hac eadem rursus, Lygdame, curre via,  
 Et mea cum multis lacrimis mandata reporta;  
 Iram, non fraudes esse in amore meo;  
 Me quoque consimili impositum torquerier igni  
 Jurabo et bis sex integer esse dies. 40  
 Quod mihi si tanto felix concordia bello  
 Extiterit, per me, Lygdame, liber eris.

## VII.

Ergo sollicitæ tu causa, Pecunia, vitæ es;  
 Per te immaturum mortis adimus iter.

32 *Pœna erit.* 'Ante meos pedes procumbet, nempe Propertius, veniamque sero rogabit; tunc pœnas de eo exigam amplissimas, gravissimas.' *Kuinoel.*

33 This verse is from *Od.* xvi. 34. 'Ὀδυσσεὺς δὲ πονεὺν ἐνὶ Κρήτι ἐνευναίων κάε' ἀράχνη κείραι ἔχουσα. — dormiet Venus, 'iners languescet.' *Kuinoel.*

35 *Veris animis, i. e. vero affectu.* Tac. *Ann.* xiv. 1. 'Formam scilicet displicere, et triumphales avos, an fecunditatem et verum animum?'

36 *Eadem.* On the dissyllable see v. 7, 7.

38 'Tell her that though I am angry with her, I have not wronged her.'

40 See note on ii. 9, 7, *integer, i. e. ἀκέρων ἀθικτος.* *Esse* is for *fuisse*, and implies the duration of time. He means to assure Cynthia, that her suspicions of his infidelity since their rupture are vain.

42 *Extiterit,* 'shall have resulted from.'—*per me, ἐμὸν ἔκαστ,* quantum mea opera fieri potest. See supra v. 2.

VII. This is one of the most beautiful poems of Propertius. The pathos is only equalled by the elegance of the versification. It is on the death of a young friend named Pætus, who was drowned in a voyage to Egypt undertaken for some mercantile purpose, which gives the poet occasion to inveigh against the avarice of man. It is strange that Scaliger should have been so little able to appreciate a poetical narrative as to have attempted a new arrangement of the verses throughout the entire elegy. Lachmann truly judges of the result; 'omnia transponendo nihil efficit, nisi ut minus quam antea cohererent.'

1 *Vitæ es.* The Naples MS. (according to Jacob) omits *es*, the addition of which is certainly no improvement to the verse.

2 *De capite tuo.* Pecunia is here personified. See on iv. 13, 2.

Tu vitiis hominum crudelia pabula præbes;  
 Semina curarum de capite orta tuo.  
 Tu Pætum ad Pharios tendentem lintea portus 5  
 Obruis insano terque quaterque mari.  
 Nam dum te sequitur, primo miser excidit ævo,  
 Et nova longinquis piscibus esca natat;  
 Et mater non justa piæ dare debita terræ,  
 Nec pote cognatos inter humare rogos; 10  
 Sed tua nunc volucres astant super ossa marinæ;  
 Nunc tibi pro tumulo Carpathium omne mare est.  
 Infelix Aquilo, raptæ timor Orithyïæ,  
 Quæ spolia ex illo tanta fuere tibi?  
 Aut quidnam fracta gaudes, Neptune, carina? 15  
 Portabat sanctos alveus ille viros.  
 Pæte, quid ætatem numeras? quid cara natanti  
 Mater in ore tibi est? non habet unda deos.  
 Nam tibi nocturnis ad saxa ligata procellis

5 *Pharios portus*, i. e. Alexandria.

8 'Cur nova esca, nemo explicuit; scilicet *longinquis* piscibus.' *Hertz.*

9 *Pis terra*. The epithet partly refers to the idea expressed in the following verse. The earth holds, as it were, in a parental embrace, the deceased members of one family. But with the earth are associated the dead who are buried there. Properly speaking, the mother would pay 'iusta debita piis Manibus.'

10 *Pote*. It is evident that this is not the neuter, but stands for *poti*, i. e. *potis est*. Compare *mage* for *magis*, *amabere* for *amaberis* &c., and see ii. 1, 46.

16 *Sanctos viros*, i. e. *deorum cultores*, non sacrilegos, perjuros, &c. Compare *Od.* viii. 565. *Æsch. Theb.* 598, ἡ γὰρ ξυνοσβὰς πλοίων εὐσεβῆς ἀνὴρ ναῦταισι θερμοῖς καὶ πανουργίᾳ τινὶ ἐλαυνεν ἀνδρῶν ξὺν θεοπύσσῃ γένει.

17 *Ætatem numeras*, i. e. upbraid heaven with cutting off so young a life.—*non habet unda deos*. 'The briny wave cannot hear your prayers.'

19 *Nam*. For if the sea could have felt pity, it would not have so imperilled the ship by wearing the ropes against the rocks. The *vincula* are the *retinacula*, *Ovid, Her.* 18, 11, *δεσμοί*, *Od.* xiii. 100. *Kuinoel* joins *detrito ad saxa*, and understands it of undergirding the ship; in which he merely follows *Barth* and his immediate predecessors. It is far better to take the words in their natural order, *ad saxa ligata*, i. e. *saxosum litus*. They had endeavoured to moor the ship in some sheltered bay, but the ropes were chafed by the sharp rocks and would not hold. We are not concerned with the good or bad seamanship of such an attempt. Perhaps however the storm arose *after* the ship had been so moored.



Omnia detrito vincula fune cadunt. 20  
 Sunt Agamemnonias testantia litora curas,  
 Qua notat Argynni pœna natantis aquas.  
 Hoc juvene amisso classem non solvit Atrides,  
 Pro qua mactata est Iphigenia mora.  
 Reddite corpus humo, positaque in gurgite vita 25  
 Pætum sponte tua, vilis arena, tegas.  
 Et quotiens Pæti transibit nauta sepulcrum,

22 This very obscure verse has been variously altered and interpreted. The common reading is *minantis aquæ*, and the MSS. offer no variety of importance, except that the MS. Gron. gives *nota argivis*. Hertzberg labours to show that his reading, *Quæ notat Argynni pœna, Athamantiadæ*, is the genuine one; but it is too violent to receive general acceptance, however ingenious. It would be of little use to enumerate the many corrections which have been proposed. Scaliger from a late copy read *natantis aqua*, the sense then being 'there are certain shores rendered remarkable for the punishment of Argynnus drowned (or wrecked) in the sea.' Or may we regard *aquæ* as the dative, and the 'punishment' to have arisen from some proud boast or impious disparagement of the power of Ocean? So the Greeks use ἀπειλείν, κομπάζειν, &c. The Cambridge edition of 1702 has 'Qua notat Argynni pœna natantis aquas.' It is not improbable that *aquas* was altered to *aquæ* on account of the genitive immediately preceding it. On the whole, this appears the most probable correction. *Notare aquas*, i. e. infamia, 'to give a bad repnte to the sea,' is a sense quite suited to the context. The legend was that Agamemnon, enamoured of a beautiful youth, Argynnus, caused his death by pursuing him to

the banks of the Cephissus. See Athen. xiii. p. 603. Hertzberg however is probably right in supposing that our poet followed some account which represented him as lost at sea; otherwise there is no parallel with the case of Pætus. He might have supported his opinion by observing that *litora*, not *ripa*, is used. The scene of Pætus' shipwreck was the same as that of Argynnus before him.

23—4 Jacob considers this distich the interpolation of some scholiast. Without being necessary, it is a natural addition to amplify the narrative and to express the greatness of the loss, and by implication, that of Pætus also.

25—6 It is not clear to whom the imperative *reddite* is addressed. I agree with Barth that Aquilo and Neptune are meant (13—15), rather than with Hertzberg, who understands *undarum dii*. For the very existence of the latter is denied in v. 18. In other respects the sense of these two lines is sufficiently evident: 'now that the water has taken his life, the body may surely be spared for burial in the sand,'—*sponte tua*, i. e. in the absence of any friendly hand. In addressing the sand, he applies the same epithet *vilis*, though not a complimentary one, which he would have done had he asked the boon of 'a little valueless sand' from

Dicat: Et audaci tu timor esse potes.  
 Ite, rates curvas et leti texite causas!  
 Ista per humanas mors venit acta manus. 30  
 Terra parum fuerat: fatis adjecimus undas;  
 Fortunæ miseras auximus arte vias.  
 Ancora te teneat, quem non tenuere Penates?  
 Quid meritum dicas, cui sua terra parum est?  
 Ventorum est, quodcumque paras: haud ulla carina  
 Consenuit; fallit portus et ipse fidem. 36  
 Natura insidians pontum substravit avaris;  
 Ut tibi succedat, vix semel esse potest.  
 Saxa triumphales fregere Capharea puppes,  
 Naufraga cum vasto Græcia tracta salo est. 40  
 Paullatim socium jacturam flevit Ulixes,  
 In mare cui soliti non valere doli.  
 Quod si contentus patrio bove verteret agros,  
 Verbaque duxisset pondus habere mea,

another. The reader will scarcely approve the poetical taste which induced Lachmann to read thus: 'Reddite corpus humo positumque in gurgite, venti, Pætum; sponte tua, vilis arena, tegas.' Jacob's brief note is excellent: 'predam habetis; corpus reddite.' But his reading of v. 25, from the Naples MS., is far from satisfactory: 'Reddite corpus humo! posita est in gurgite vita!'

29 The MSS. have *curva*, which was corrected by Passerat.

32 'We have added by art to the many roads to misery which Chance had already prepared for us.' Barth and Kuinoel read *Natura*, and *Fortuna* in v. 37, the unwarrantable alteration of Broukhusius.

37 I follow Jacob in admitting *insidians* from the Naples MS. and ed. Rhag. The others have *insidias*, which is in itself a good reading,

taken in apposition with *pontum*. The sense is: 'it was for the very purpose of ensnaring them that Nature spread out the sea as a smooth and enticing path for the avaricious.' He adds: 'success awaits you scarcely once in your many attempts.' And he illustrates the dangers of the sea by memorable instances of shipwreck.

39 *Triumphales*, i.e. they were wrecked as it were in the very arms of victory. See on v. 1, 115.

42 The MSS. give *soliti*, which Jacob retains. *Soliti* was the conjecture of Lipsius, and is found in one of the later copies. The sense is, 'the usually successful arts and contrivances of Ulysses failed to secure him against losses by sea.'

44 *Verba mea*. 'The sentiment which I now express in words.' On the change of tenses in *verteret* and *duxisset* see i. 17, 20.

Viveret ante suos dulcis conviva Penates, 45  
 Pauper, at in terra, nil ubi flere potest.  
 Non tulit hic Pætus stridorem audire procellæ,  
 Et duro teneras lædere fune manus,  
 Sed thyio thalamo aut Oricia terebintho  
 Effultum pluma versicolore caput. 50  
 Huic fluctus vivo radicitus abstulit unguēs,

46 Jacob's correction, admitted with great praise by Hertzberg, is ingenious and probable, 'nil ubi flere potest,' i.e. 'ubi venti nihil possunt.' Still, it is a strange expression, 'on terra firma, where nothing can blow,' for 'far from stormy waves.' On the other hand, the vulgate gives a simple and satisfactory sense, 'poor indeed, but with no cause for sorrow.' A prose writer would have said, 'ubi nihil esset quod flere posset.'

47 *Non tulit hic.* 'While he remained on land, he had not to endure,' &c. 'Si Pætus in terra manere sustinisset, non hic pericula et labores ei ferenda erant, sed omnibus vitæ cultioris deliciis lente frui licebat.' Hertzberg.

49 *Thyio.* This word is an adjective from *θύα*, or *θύια*, which is generally supposed to have been a kind of cedar, but it is more probably a species of arbor vitæ, the *Thuja articulata* of Linnæus, a native of the mountains in the N.W. of Africa, and the timber of which exhales a fragrant odour. The terebinth, or turpentine tree, (*pistacia terebinthus*), is of large size and stately growth, and is not uncommon in Palestine and many of the Greek islands. It is not one of the conifers, but bears a fruit like a small cherry. Sir Charles Fellows (*Travels in Asia Minor*) compares it with our ash. Our word *turpentine* is a corruption of *terbinthine*. Pucci gives *thyia* in *thalamo*, and so Jacob. Barth

and Kuinoel *thyia thalamo*. The MSS. give *chio*. Lachmann makes a desperate effort to correct a verse about which very little doubt can exist, and reads *sed Cnidio calamo*.

50 *Effultum*, sc. erat. The MSS. have *et fultum*, which Lachmann retains.—*pluma versicolor* seems naturally to refer to cushions made of dyed feathers; but Hertzberg regards *pluma* as here used for the sofa or coverlet itself. Possibly a sort of *pulvinus* was composed of coloured feathers strung or matted together. On the *plumarii*, or feather-sewers (a craft by no means lost in our times) see a curious dissertation in Becker's *Gallus*, p. 287—90, where the present passage is discussed.

51—4 The sense is, there were several causes which conspired to drown Pætus; (1) his hands were hurt so that he could not swim effectively; (2) he was nearly choked by swallowing sea-water; (3) the plank he grasped was too small; (4) it was dark. For *vivo* (i.e. *adhuc spiranti*) which is the MSS. reading, some plausibly edit *vivos*, to which Hertzberg fancifully objects that it adds unnecessarily to the shocking picture. *Vivo* is, however, rather *otiose*. The poet perhaps had in view the shipwreck of Ulysses, *Od.* v. 434, *θραυσθεὶς ἀπὸ χειρῶν βυβὺ ἀνδρῶν φθέρει*. It is hardly necessary to add that *miser hiatus* is *os miseri hominis hiantis*. Cf. v. 56.

Et miser invisam traxit hiatus aquam;  
 Hunc parvo ferri vidit nox improba ligno;  
 Pætus ut occideret tot coïere mala.  
 Flens tamen extremis dedit hæc mandata querelis, 55  
 Cum moribunda niger clauderet ora liquor:  
 Di maris Ægæi quos sunt penes æquora, Venti,  
 Et quæcumque meum degravat unda caput,  
 Quo rapitis miseros primæ lanuginis annos?  
 Attulimus longas in fretra vestra manus. 60  
 Ah miser alcyonum scopulis affligar acutis;  
 In me cæruleo fuscina sumpta deo est.  
 At saltem Italiæ regionibus evehat æstus:  
 Hoc de me sat erit si modo matris erit.  
 Subtrahit hæc fantem torta vertigine fluctus; 65  
 Ultima quæ Pæto voxque diesque fuit.  
 O centum æquoreæ Nereo genitore puellæ,  
 Et tu materno tacta dolore Thetis,  
 Vos decuit lasso supponere brachia mento;  
 Non poterat vestras ille gravare manus. 70  
 At tu, sæve Aquilo, numquam mea vela videbis;  
 Ante fores dominæ condar oportet iners.

57 Dii maris, et venti, et quæcumque unda &c.

60 *Longas manus*. The expression is obscure, as it does not appear what is the point of the appeal. Hertzberg understands 'pulcras, procerulas,' which gives a very weak meaning. I incline to Barth's view, 'integras antes,' in allusion to v. 51. Kuinoel follows Scaliger in the far-fetched idea that 'puras, innocentes,' are meant, because the ancients thought that perjury was often punished by the mutilation of a limb. Becker (ap. Hertz.) quotes Ovid, *Am.* iii. 3, 2, 'Quam longos habuit nondum jurata capillos, Tam longos postquam numina læsit habet.'

63 *Evehat*. 'May the tide cast me up on Italian shores.' This is the reading of the good copies (MS. Naples *eveat*.) Lachmann and others give *advehat* from Scaliger's correction.

64 Sat mihi erit, si hoc quod de me restat, matris erit, i.e. si corpus in matris manus veniet.

68 The MSS. have *Thetis*, which Hertzberg retains. Most editions read *Theti* with Pucci. These four lines (67-70) contain a most beautiful and pathetic appeal. It is surprising that the inspiration of such a poem has not saved it from the many absurdities which some editors have tastelessly inflicted upon it.

## VIII.

Dulcis ad hesternas fuerat mihi rixa lucernas,  
 Vocis et insanæ tot maledicta tuæ.  
 Cur furibunda mero mensam propellis, et in me  
 Projicis insana cymbia plena manu?  
 Tu vero nostros audax invade capillos, 5  
 Et mea formosis unguibus ora nota!  
 Tu minitare oculos subjecta exurere flamma,  
 Fac mea rescisso pectora nuda sinu!  
 Nimirum veri dantur mihi signa caloris;  
 Nam sine amore gravi femina nulla dolet. 10  
 Quæ mulier rabida jactat convicia lingua,  
 Et Veneris magnæ volvitur ante pedes,  
 Custodum gregibus circa se stipat euntem,

VIII. He assures Cynthia that so far from being offended with her for her violent bearing in a recent quarrel, he considers it as the strongest proof of her affection. This is said with a view to retaining her favour against the claims of a rival who is briefly addressed with considerable bitterness at the conclusion.

1 *Hesternas*. Other readings are *externas* and *extremas*. Barth and Kuinoel give the latter: 'sub auroram jam deficiente lucerna,' in the words of Ovid.—*dulcis* rixa is sufficiently explained by v. 5.

3 For *cur* Pucci gives *cum*. Barth and Kuinoel *dum*, after Broukhusius. As the quarrel had happened the night before, he speaks of it as if still present: 'I ask why do you act with such violence towards me? Yet do more if you will: it is a proof of your love.' The repetition of *insana*, v. 2 and 4, implies hasty composition.

7 *Oculos exurere*, i. e. by thrusting a torch in my face. These personal

assaults, which in our times are nearly confined to the lowest and most abandoned, appear to have been ordinary events among very respectable Roman lovers. Cynthia's character is in no respect amiable: see particularly v. 8, 51, seq.

11 The MSS. give *gravidæ*. The editors agree in admitting the emendation of Scaliger. It is probable that these verses (11—16) describe the actual conduct of Cynthia on several occasions. The apodosis occurs in v. 17. The sense is: 'When a woman abuses her lover, passionately supplicates Venus, appears in public with so many attendants that he cannot have access to her, or runs like a frantic Bacchante down the middle of the street, or who is restless from dreams or starts at the sight of a female portrait,—I can interpret this excitement as betokening strong affection on her part.'

13 The MSS. Gron. and Naples have *circa se stipat*. Pucci gives

Seu sequitur medias, Mænas ut icta, vias,  
 Seu timidam crebro dementia somnia terrent, 15  
 Seu miseram in tabula picta puella movet;—  
 His ego tormentis animi sum verus aruspex,  
 Has didici certo sæpe in amore notas.  
 Non est certa fides, quam non injuria versat.  
 Hostibus eveniat lenta puella meis! 20  
 Immorso æquales videant mea vulnera collo;  
 Me doceat livor mecum habuisse meam.  
 Aut in amore dolere volo, aut audire dolentem;  
 Sive meas lacrimas, sive videre tuas,  
 Tecta superciliis si quando verba remittis, 25  
 Aut tua cum digitis scripta silenda notas.

*circum.* Barth and Kuinoel *seu quum se stipat*. Jacob (from Perreins) *circum quæ stipat*, which he strangely explains of the woman surrounding the man with attendants, lest her rivals should speak to him. Hertzberg edits *circa seu stipat*, and lastly, Lachmann has *circum se stipat*, inserting *et* before *gregibus*. Hertzberg appears to acquiesce in Jacob's view. I have not hesitated to retain the reading of the best copies, understanding '(et quæ) circa stipat se euntem' &c. A similar omission of *et* see inf. 9, 34.

18 *Certo in amore*, 'in the case of a constant affection.' Barth and Kuinoel give *certas* from inferior copies.

19 'That attachment is not to be relied on, which is not moved to resentment by a wrong.' These words cannot signify 'si puella amatorem nulla injuria afficit,' as Kuinoel supposes.—*versat* is *agitāt*, *verat*, and the *injuria* is either a real or a supposed wrong, i. e. the wrong of preferring another to her.

21 *Immorso*. Hertzberg's explanation is probably correct: 'æquales

non morsi collo ipsi videant me vulneratum.' The apparent emphasis on *me* in the following verse certainly favours the antithesis. Barth has *in morso*: others derive *immorsus* from *immordeo*.

25—6 Lachmann considers these two verses as spurious: a summary course he is too apt to pursue when he cannot divine the poet's meaning. Hertzberg devotes two pages of notes to their explanation, but fails to elicit any simple or natural sense. The meaning is this: 'Love is nothing worth when it brings pain to neither side. A little jealousy is inseparable from true affection. I like to hear complaints from my mistress; or if she cannot complain openly in the presence of a rival, to see silent tears and secret tokens of her disapprobation and dislike to his presence.' Writing on the table imaginary letters, or with a finger dipped in wine, appears from Ovid to have been a frequent practice under similar circumstances. It is probable that Cynthia had really acted thus, to the gratification of the poet when he was dreading the success of a rival.

Odi ego, quum numquam pungunt suspiria somnos.

Semper in irata pallidus esse velim.

Dulcior ignis erat Paridi, cum Graia per arma

Tyndaridi poterat gaudia ferre suæ. 30

Dum vincunt Danai, dum restat barbarus Hector,

Ille Helenæ in gremio maxima bella gerit.

Aut tecum, aut pro te mihi cum rivalibus arma

Semper erunt: in te pax mihi nulla placet.

Gaude, quod nulla est æque formosa; doleres, 35

Si qua foret; nunc sis jure superba licet.

At tibi, qui nostro tendisti retia lecto,

Sit socer æternum, nec sine matre domus!

27 *Quum*. So Jacob and Hertzberg from Pucci. The MS. Gron. has *quæ*, the Naples MS. *quem*. Lachmann, Barth, and Kuinoel edit *quos*, which is not likely to be the true reading. Compare v. 15, and i. 3, 27. *Odi* is used absolutely; ἀπέναντα.

29 The sense is, 'difficulties and obstacles only enhance the enjoyment.' For *Graia* the MSS. give *grata*, which was corrected by Palmer.

31 *Restat*, i. e. resistit.

35 This verse, as Hertzberg well observes, contains a more serious expostulation than his somewhat playful assertion in the former part of the elegy, that he is gratified by her violence: 'Consider yourself fortunate that there is no other as handsome as yourself; otherwise it may be that your pride would tempt me to leave you.'

37 The MSS. of Propertius agree in *tendisti*, which I have ventured to retain against the judgment of all the later editors, who adopt *nexisti* from Priscian and Diomedes the grammarians, the latter of whom has 'Mæ-

cenas; *nexisti retia lecta*,' while the former quotes our poet. But how frequently did the grammarians quote from memory, and how easily were they mistaken in a name, or quoted from an inferior MS. The word *tendisti* is fully as good as *nexisti*; while either is so simple and appropriate, that it is not likely to have been changed from mere caprice. There is nothing more calculated to shake our faith in the integrity of the classics, than the discovery in the casual quotations of early writers, of various readings which our present MSS. do not exhibit. But we are too ready to reject the latter for the former. In the celebrated verse of the Agamemnon, (111,) Hermann has lately shown that the error is rather in the quotation of Aristophanes, almost a contemporary, than in our MSS., though even the latter have introduced the gloss *δίκας* for *πρωῆς*.

38 *Socer*. A father-in-law is naturally severe against the faithless husband of his daughter. Is it therefore to be inferred that the poet's rival was a married man?

Cui nunc si qua data est furandæ copia noctis,  
Offensa illa mihi, non tibi amica dedit.

40

## IX.

Mæcenas, eques Etrusco de sanguine regum,  
Intra fortunam qui cupis esse tuam,  
Quid me scribendi tam vastum mittis in æquor?  
Non sunt apta meæ grandia vela rati.  
Turpe est, quod nequeas, capiti committere pondus, 5  
Et pressum inflexo mox dare terga genu.  
Omnia non pariter rerum sunt omnibus apta,  
Fama nec ex æquo ducitur ulla jugo.

40 *Offensa*. The Naples MS. has *offensam*, which reading arose from not understanding the right accusative (copiam noctis) to *dedit*.

IX. The poet pays a judicious and elegant compliment to Mæcenas, who had urged him to write heroic verse, by proposing to himself to follow the example of that great man. For while the highest honours of the state were within his reach, he contented himself with the title of Eques. The argument much resembles ii. 1, and it cannot be doubted that the poet received frequent and urgent requests from his patron to try another style of composition. Whether this desire arose from his own indifference to amatory elegiac compositions, or from a wish to see all the poetic talent of the age devoted to the praises of Cæsar, it is not important to determine.

2 *Intra fortunam*, 'limites fortunæ tue non egredi, contentum esse sorte tue.' *Barth*. Compare Tacitus, *Ann.* iii. 30.

5 *Quod nequeas*. Though the mind naturally supplies *ferre*, it is perhaps

more correct to regard the verb *nequeo* as used transitively, like *posse aliquid*. Certainly Barth is wrong in understanding *jure committere*.

6 Jacob reads *pessum* with Pucci. Hertzberg approves of this, but retains the vulgate. Their reason is, that *dare terga* being, as it were, an established expression for *aufugere*, was not likely to have been used in this instance for *declinare* or *submittere tergum*. But the objection arises from being the 'slave of words' rather than looking at the sense of the passage as a whole. The addition of *pressum* and *inflexo genu* absolutely fixes the sense of *dare terga*, ἐκδιδόται, 'to give in;' indeed, the notion of *flight* could hardly occur to a reader engaged in contemplating the bearer of a heavy burden. On the other hand, *pessum dare terga* for 'totis simul viribus fractis concidere' seems an unheard of expression.

8 There is a perplexing variety of readings in this verse. The MS. Gron. gives 'Flamma nec eo ducitur ulla jugo:' the Naples MS. has *flamma*, but otherwise as in the text. The ed. Rheg. 'Flamma nec ex æquo



Gloria Lysippo est animosa effingere signa;

Exactis Calamis se mihi jactat equis.

10

In Veneris tabula summam sibi ponit Apelles;

Parrhasius parva vindicat arte locum.

Argumenta magis sunt Mentoris addita formæ;

At Myos exiguum flectit acanthus iter.

Phidias signo se Juppiter ornat eburno;

15

ducitur illa rogo.' One of the inferior MSS. gives *palma* and *clauditur*. *Fama* is from Pucci. If the reading given above be genuine, it seems best to follow Kuinoel in explaining *æquo jugo* by *pari jugo*, to which the preceding *pariter* in some degree seems to point, but much more so the tenour of the whole passage. To be renowned, says the poet, you must stand alone. You must have no rival, no yoke-fellow attached to the same car. Lachmann, with the approval of Jacob, understands 'a gentle hill,' '*mons ascensus facilis*,' comparin v. 10, 4, '*Non juvat ex facili lecta corona jugo*.' To say nothing of the harshness of the oxymoron, 'a level hill,' or of the unusual sense which Hertzberg assigns to it, 'the same hill with any other,' (*diversa sunt juga unde diversæ famæ ducuntur*;) the metaphor of the yoke seems so appropriate in itself and so naturally suggested by the epithet, that it certainly would have first presented itself to the mind of a reader. Barth's explanation is no better than the others; '*Idem nomen eademque laus non manat ex eodem fonte, ex eadem arte*.'

9 *Animosa*. Probably a ἀναξ λεγόμενον for *spirantia*.—Calamis was chiefly renowned for the finish he gave to equestrian statuary; but it is evident from Pausanias, who frequently describes his works, that he did not confine himself to this depart-

ment of the art. On the use of *mihi*, see i. 5, 8.

12 *Parva arte*, i. e. in small groups, or, as we say, cabinet pictures. Pliny, *N. H.* xxxv. 10, distinctly says '*pinxit et minoribus tabellis libidines, eo genere petulantis joci se reficiens*.' He also states in the same passage that this artist was the first who attended to minute details,—'*argutias vultus, elegantiam capilli, vinnatatem oris*,' which may perhaps be included in the meaning of *parva ars*. That Hertzberg should approve Lachmann's conjecture, *jocum for locum*, on the strength of the above passage, is surprising. Without having recourse to Jacob's explanation, '*qui locum sibi vindicat, reliquos omnes inde depellit*,' we may naturally and easily supply *inter summos pictores*, or those artists just enumerated.

13 *Argumenta*. Not single figures, but subjects involving groups. Hertzberg well quotes the following from Quintilian, v. 10, 10: '*Vulgoque paullo numerosius opus dicitur argumentosum*.'

14 *Myos*. The MSS. corruptly give *myros*, *miros*, or *muros*. On this artist see Pausan. i. 28, 2. Like Mentor, his practice was toreutic (*œlatnm opus*.)

15 *Ornat se* is a harsh, but not unintelligible expression for *ornatur*. This is, in fact, a Propertian idiom, as *domus se sustulit*, v. 1, 9; *ara se vindicat*, ib. 9, 56. The notion is, that

Praxitelen propria vindicat urbe lapis.  
 Est quibus Eleæ concurrit palma quadrigæ;  
 Est quibus in celeres gloria nata pedes.  
 Hic satus ad pacem; hic castrensibus utilis armis:  
 Naturæ sequitur semina quisque suæ.  
 At tua, Mæcenas, vitæ præcepta recepi,  
 Cogor et exemplis te superare tuis.  
 Cum tibi Romano dominas in honore secures

20

the God condescends to exhibit to man his most graceful form in the Olympian statue made by Phidias. Hertzberg is too refined in his explanation. He thinks Phidias Jupiter is the ideal god, as conceived in the artist's mind, and afterwards embodied in wood or stone. Lachmann gives up the verse as hopeless, and according to his custom incloses it with brackets as spurious.

16 This verse is difficult. For *propria* Broukhusius conjectured *Paria*, and so Barth, Kuinoel, and Lachmann.—*lapis propria urbe* (originally) seems to mean the native Pentelic marble of Athens, (of which place Praxiteles was a citizen,) as opposed to the imported marbles of Paros. This marble is said to 'claim him for its own,' as if his hand alone could do justice to it. Hertzberg proposes *venditat*, and *patria* for *propria*, i. e. 'unice commendat, jactat hunc;' but the word is not a poetical one.

17 *Est quibus*, *ἐστὶν οἷς*, a bold and perhaps unique Grecism.—*concurrit*, simul currit, comitatur; i. e. 'there are some whom the victory of the chariot always attends,' or who never enter the race unsuccessfully. Hertzberg, too intent on finding new and curious meanings, protests against the above, and says, 'palma aurigæ acrius nitenti advolare a meta et obviam concurrere egrege fingitur.'

18 Kuinoel, who is never happy without his hypallage, explains this verse by 'quibus celeres pedes in gloriam nati.' Hertzberg is more scholarlike in his view: 'Hoc ait; gloriam quidem omnibus illis, qui eam qualicunque modo assequuntur, natam esse; indolem tantum differre, qua comparatur. Itaque aut ingenio aut manibus aut adeo pedibus eam tribui et his partibus (sive in has partes), prout quisque excellat, natam videri.' The literal sense is, 'There are others to whom glory was born for their swiftness of foot;' in other words, 'whom glory was destined to await in the foot-race.'

21 *Tua vitæ præcepta*, 'ad quæ tu vitam tuam dirigis.' *Hertz.*—*cogor* is well explained by the same editor as implying the will was greater than the ability on the part of Mæcenas to remain in privacy. He should have added, that *cogor te superare* is for *cogeris mihi cedere*.

23 It is more probable that *sumere* is to be supplied to the word *secures* than *ponere* literally interpreted, 'statuere, ut faciant lictores cum in foro cum securibus apparent.' (Barth.)—*ponere jura* like our phrase 'to lay down the law,' would thus be used in a somewhat different sense, of those who have supreme authority to legislate for others. Compare v. 4, 11; iv. 11, 46. It is a nice question, in cases like the present, whether the

Et liceat medio ponere jura foro,  
 Vel tibi Medorum pugnaces ire per hostes, 25  
 Atque onerare tuam fixa per arma domum,  
 Et tibi ad effectum vires det Cæsar, et omni  
 Tempore tam faciles insinuentur opes;  
 Parcis, et in tenues humilem te colligis umbras;  
 Velorum plenos subtrahis ipse sinus. 30  
 Crede mihi, magnos æquabunt ista Camillos  
 Judicia, et venies tu quoque in ora virum,  
 Cæsaris et famæ vestigia juncta tenebis:  
 Mæcenatis erunt vera tropæa fides.  
 Non ego velifera tumidum mare findo carina: 35  
 Tuta sub exiguo flumine nostra mora est.  
 Non flebo in cineres arcem sedisse paternos  
 Cadmi, nec semper prælia clade pari;

verb actually bears two meanings or a second verb is left to be mentally suggested by the first. Cf. iv. 7, 29.

25 *Medorum hostes*, i. e. *hostes qui ex Medis constant*. Hertzberg seems to approve Lachmann's tasteless conjecture *astus*, i. e. 'astutam Parthorum fugam,' v. 54.

31 'This resolve of yours will be placed on a level with the great Camilli, and you as well as they shall live in posterity.' The plural is used, because there were several of the same name, though only one was particularly illustrious.

34 *Fides*. His fidelity to Cæsar. It may be inferred from this passage that Mæcenas was not personally fond of military exploits.

36 *Nostra mora*. 'Moram de loco dicit, non de tempore.' Lachm.—The MS. Gron. has *ratis*, which is a correction; but it alone preserves *tuta*; the others have *tota*, which Jacob in an unusually long note defends. But what is there either obscure or objectionable in the poet

saying, 'I lie safe under shelter of a little stream?' The metaphor is obviously borrowed from one who anchors near the mouth of a river into which he may run for shelter in a storm. The Greeks called this *ἵσποπος*. Lachmann is altogether wrong in the following remark: 'Propertium recte se *sub flumine* morari dicere, cum pars navigii sub aqua sit.'

37 *Non flebo* &c. 'I do not intend to sing in mournful strains the destruction of Thebes and Troy.' 'Paternal cineres sunt cineres bellis civilibus conflati. Nam *paternus* est *patrius*, i. e. ad patriam pertinens. Hor. *Od.* i. 20, 5, '*paterni fluminis ripa*.' Inf. v. 2, 2, '*Accipe Vertumni signa paterna dei*.' Hertzberg: who admits the conjecture of Passerat, *septem* for *semper*. The latter word implies that in several engagements neither side gained any advantage. But there is much probability in the correction, which Jacob also approves: '*septem* ab utraque parte cecidisse duces, eaque dici *prælia*, non est quod

Nec referam Scæas et Pergama Apollinis arces,  
 Et Danaum decimo vere redisse rates, 40  
 Mœnia cum Graio Neptunia pressit aratro  
 Victor Palladiæ ligneus artis equus.  
 Inter Callimachi sat erit placuisse libellos,  
 Et cecinisse modis, Dore poeta, tuis.  
 Hæc urant pueros, hæc urant scripta puellas; 45  
 Meque Deum clament, et mihi sacra ferant.  
 Te duce vel Jovis arma canam, cœloque minantem  
 Cœum et Phlegræis Oromedonta jugis;  
 Celsaque Romanis decerpta Palatia tauris  
 Ordiant, et cæso mœnia firma Remo; 50  
 Eductosque pares silvestri ex ubere reges;  
 Crescet et ingenium sub tua jussa meum.

moneam.' Barth supposes the proverb *Καθμεία νίη* to have been in the poet's mind.

41 *Pressit aratro*, i. e. effecit ut 'imprimeret muris hostile aratrum exercitus insolens.' The wooden horse is called 'the work of Pallas' from *Od.* viii. 493, *τὸν Ἐνείδης ἐποίησεν ὁὖν Ἀθήνη*. From the mere love of altering the text, Broukhusius reads *arcis* here and *artes* in v. 39, in both places followed by Barth and Kuinoel, as also in his useless correction *undecimo* for *decimo*.

44 Lachmann and Jacob edit *Coë poeta* from Pucci. The MSS. give *dure*, whence Scriverius ingeniously conjectured *Dore*, which Barth, Kuin. and Hertz. rightly adopt. Compare *Britanna* for *Britaunica*, ii. 1. 76, *Lydius* for *Lydius*, v. 9, 48.

45 *Hæc urant*. The Gron. and Naples MSS. *hæc curant*. The reading of Barth and Kuinoel, *hæc pueri curent* (*curent pueri*, B.) is from Pucci. The verse is rightly printed in the edition of 1488.

47 *Te duce*. Not *te jubente*, but

*te præcunte*; 'when you live less modestly, then I will write more boldly.'

48 *Oromedonta*. The MSS. agree in this form of the word, which occurs also in Theocritus, vii. 45. The uncertainty of the etymology renders it suspicious, and Hertzberg is probably right in restoring *Eurymedonta* from *Od.* vii. 58, on the suggestion of Huschke. The other form, however, though a corrupt one, is possibly as old as Propertius.

51 *Ordiant*. The future seems to be used, because his historic poems in the fifth book were juvenile performances which he does not now take into account.

52 *Crescet sub tua jussa*, i. e. *altius ascendet donec sub tua jussa venerit*, ut Cæsaris res gestas canat. The expression is a brief one, but not very obscure. It may be compared with *esse in partes*, v. 60, *καθίστασθαι ἐς τέρμους*. So 'in castra reponere,' v. 4, 37. Hertzberg's comment is as follows: 'Hoc ait, se non aliter suum scribendi institutum mutaturum esso, nisi cum Mæcenas vivendi rationem

Prosequar et currus utroque ab litore ovantes,  
 Parthorum astutæ tela remissa fugæ;  
 Castraque Pelusi Romano subruta ferro, 55  
 Antonique graves in sua fata manus.  
 Mollis tu cœptæ fautor cape lora juventæ,  
 Dexteræque inmissis da mihi signa rotis.  
 Hoc mihi, Mæcenas, laudis concedis; et a te est,  
 Quod ferar in partes ipse fuisse tuas. 60

## X.

Mirabar, quidnam misissent mane Camenæ,  
 Ante meum stantes sole rubente torum.  
 Natalis nostræ signum misere puellæ,  
 Et manibus faustos ter crepuere sonos.  
 Transeat hic sine nube dies, stent aëre venti, 5  
 Ponat et in sicco molliter unda minas.  
 Adspiciam nullos hodierna luce dolentes,

mutaverit. Tum demum illo duce majora se ausurum.' But it is not easy to assent to his view, that *sub tua jussa* means, 'si sub tuum imperium carmine perventum foret;' i. e. 'if my epic were to be continued from the foundation of the city to your times.' What *imperium* had Mæcenas? Or what authority is there for this use of *jussa*?

53 *Utroque ab litore*. From the extreme east to the extreme west inclusive; the whole Roman empire. The same phrase occurs in *Georgic* iii. 33.—*Prosequar*, i. e. carmine: but there is a sort of play on the word.

55 *Castra Pelusi*. Lachm., Barth, and Kuinoel read *claustra*, the conjecture of Lipsius. Pelusium was regarded as commanding access to Egypt by land, and was therefore destroyed by Octavian. *Castra* here

means the garrison or fort; more commonly *castellum*.

57—60 The meaning of the concluding verses is this: 'Though disinclined to write historical poems, still if you my patron insist upon it, and will engage to regard them favourably if unequal to your expectations, I will consent, conscious that at least you cannot deny me the credit of having taken the side of humility, like yourself.' Lachmann transposes the last distich after v. 46.

X. This very elegant little poem seems to have been sent as a birthday compliment to Cynthia. It breathes a fondness which could only have found such expression in sincerity: nor must we measure its morality by any other than a heathen standard.

Et Niobes lacrimas supprimat ipse lapis.  
 Alcyonum positis requiescant ora querelis;  
 Increpet absumptum nec sua mater Itym. 10  
 Tuque, o cara mihi, felicibus edita pennis,  
 Surgc, et poscentes justa precare Deos.  
 Ac primum pura somnum tibi discute lymphæ,  
 Et nitidas presso pollice finge comas.  
 Dein qua primum oculos cepisti veste Properti, 15  
 Indue, nec vacuum flore relinque caput;  
 Et pete, qua polles, ut sit tibi forma perennis,  
 Inque meum semper stent tua regna caput.  
 Inde coronatas ubi ture piaveris aras,  
 Luxerit et tota flamma secunda domo: 20  
 Sit mensæ ratio, noxque inter pocula currat,  
 Et crocino nares murreus ungat onyx.  
 Tibia nocturnis succumbat rauca choreis,  
 Et sint nequitiae libera verba tuæ;  
 Dulciaque ingratos adimant convivium somnos; 25  
 Publica vicinæ perstrepat aura viæ.

8 Hertzberg reads *Niobe* with the Naples MS., comparing, though hardly parallel, *Lerne palus*, iii. 18, 48, and Hom. *Il.* xxiv. 617, *ἴνθα λίθος περ ἑοῦσα θεῶν ἐκ κήδεα πύσσει*. Jacob gives *Niobes* from MS. Gron. and Pucci. The others *Niobæ*.

11 *Pennis*, i. e. omine. So the Greeks use *πτερόν*. See on *Æsch. Ag.* 267.

12 *Poscentos*, scil. invocari. Compare ii. 1, 11, and Ovid, *Fast.* 1, ult. 'Ad pia propensos vota vocare deos.'—*justa precare*, i. e. talia quæ concessuri sint dii.

13 *Somnum discute*. Some understand this of the usual washing in running water to avert the ill-effects of a dream, (*Persius*, ii. 16.) But the poet seems to have nothing more in view than the common-place,

though very elegantly expressed, details of everyday life; 'rise, say your prayers, wash yourself, and put on that silk tunic (see on i. 2, 2; ii. 1, 5) which I admired when I first saw you.'

22 *Crocino*, *κροκίνῳ*, sc. unguento, essence of saffron. On the word *murreus* see v. 5, 26.—*onyx* was properly a kind of marble; here used for the gallipot itself.—*ungat*, unguenti odore afficiat.

23 *Succumbat*. 'Deficiat tibicen et impar sit saltationibus nimis productis.' *Barth.*

26 *Publica aura*, i. e. non modo privata domus intus strepat, sed exterior aura viæ in qua populus versatur. The sense is, 'let the noise of our convivial party be heard by the people in the streets.' The expres-

Sit sors et nobis talorum interprete jactu,  
 Quem gravibus pennis verberet ille Puer.  
 Cum fuerit multis exacta trientibus hora,  
 Noctis et instituet sacra ministra Venus, 30  
 Annua solvamus thalamo sollemnia nostro,  
 Natalisque tui sic peragamus iter.

## XI.

Quid mirare, meam si versat femina vitam,  
 Et trahit addictum sub sua jura virum?  
 Criminaque ignavi capitis mihi turpia fingis,  
 Quod nequeam fracto rumpere vincla iugo?  
 Venturam melius præsagit navita noctem: 5

sion is a singular one, and the more so because *publica* in point of sense belongs rather to *via*.

28 The custom alluded to is that described in Hor. *Od.* i. 27, 10. See also Becker's *Gallus*, p. 129, &c. The *triens*, according to the same authority, contained four *cyathi*, or ladles-full; the *sextarius* being divided into twelve parts, like the *as*.

31 'Ipsis igitur natalibus Cynthiae amores junxerant; eoque ipso die pnella, uno anno ante tunicam ostriam induta, dum ad Vestæ precatum it, Propertii oculos ceperat. (iii. 21, 26.) Vides, cur preces et sacra nunc quoque dii poscant.' Hertzberg. This is surely a gratuitous assumption. All that the poet says is this: 'let us finish the birthday with mutual endearments,' &c. Barth appears to interpret the concluding verse aright; '*peragere iter natalis* est celebrare diem natalem cum longus est. *Iter natalis* dicitur, ut alibi *iter lucis, mortis, vitæ*.' Lachmann, who reads *iter* for *sic*, from the MS. Gron., assigns a widely different and less becoming sense to the passage.

XI. This elegy, addressed probably to one of those friends who had endeavoured to draw him away from his unworthy attachment, commences with a justification of his conduct, by showing that the greatest heroes have been equally enslaved. Having quoted among other instances the example of Antony and Cleopatra, he runs off in rather a desultory but splendidly poetical strain to compliment Caesar on having rid Rome of one whom he seems to have regarded as a sort of female monster. See v. 6. One might conjecture that our poet here attempted to gratify Mæcenas by giving a specimen of his capability for historic subjects. Kuinoel has a fancy that two elegies are combined in one, and places a mark of separation at v. 28. In the ed. Rhag. the division is fixed at v. 21.

2 *Addictum*, i. e. as an insolvent debtor is formally made over to a creditor, to be sold as a slave *trans Tiberim*. cf. v. 32.

5 *Noctem*. This reading is given as a conjecture by Pucci. The good copies have *mortem*. The sense is,

Vulneribus didicit miles habere metum.  
 Ista ego præterita jactavi verba juventa;  
 Tu nunc exemplo disce timere meo.  
 Colchis flagrantis adamantina sub juga tauros  
 Egīt, et armigera prœlia sevit humo, 10  
 Custodisque feros clausit serpentis hiatus,  
 Iret ut Æsonias aurea lana domos.  
 Ausa ferox ab equo quondam oppugnare sagittis  
 Mæotis Danaum Penthesilea rates;  
 Aurea cui postquam nudavit cassida frontem, 15  
 Vicit victorem candida forma virum.

'As a sailor knows by experience the approach of a storm and its accompanying dangers, better than a landsman, and a wounded soldier has more cause to fear the conflict, so does a lover more clearly foresee the risks and the difficulties of contending against Cupid.'

9 The poet proceeds to say, that Medea, Omphale, and others, (for he mentions the *women* rather than the *men*, as more aptly introductory to the chief point of the poem, the case of Cleopatra,) exercised a powerful influence on the most renowned heroes, Jason, Hercules, Ninus. But the argument is not clearly stated; for in the case of Medea and Semiramis he describes what they did, leaving the reader to trace out the connexion of their acts with the love of those heroes.—*adamantina juga*, a mere poetical expression for *strong* and *unbending*. The material Hertzberg with others regards as iron or steel. I have suggested on v. 11, 4, that the word originally meant *basalt*. Nor does any other explanation so well suit a passage he quotes from Æschines, p. 65, χαλκοῖς καὶ ἀδαμαντίνῃς τεύχεσι τὴν χώραν ἡμῶν ἐτείχεσε, *i. e.* basalt clamped with copper. At the same time it is highly probable that

the true sense had passed into an indefinite poetical one even before his time.

13 The legend was, that Penthesilea, queen of the Amazons, having come to assist the Trojans, was slain by Achilles, who on removing her war-cap or helmet was enraptured by her beauty. According to Homer, *Il.* iii. 189, the Amazons seem to have fought against the Trojans at a time anterior to the Trojan war. Of this extraordinary race Dr. Smith says, (*Classical Dict.* in v.) 'The belief of the Greeks may have arisen from the peculiar way in which the women of some of the Caucasian districts lived, and performed the duties which in other countries devolve upon men, as well as from their bravery and courage, which are noticed as remarkable even by modern travellers.'—For *quondam* Lachmann and others give *contra*, which is only found in one of the inferior MSS.

15 *Cassida*. A rare form of the nominative, for which Hertzberg's note will supply the student with sufficient authority. Dr. Donaldson (*Varronianus*, p. 155) quotes *cassila* as the ancient Etruscan word. The use of *nudavit*, *i. e.* *abrepta fecit* ut *nudaretur*, belongs to an idiom pointed out on iv. 22, 22.



Omphale in tantum formæ processit honorem,  
 Lydia Gygæo tincta puella lacu,  
 Ut, qui pacato statuisset in orbe columnas,  
 Tam dura traheret mollia pensa manu. 20  
 Persarum statuit Babylona Semiramis urbem,  
 Ut solidum cocto tolleret aggere opus,  
 Et duo in adversum missi per mœnia currus,  
 Ne possent tacto stringere ab axe latus.  
 Duxit et Euphratem medium, qua condidit arces, 25  
 Jussit et imperio surgere Bactra caput.

17 *Omphale et in* Lachmann, Barth, Kuinoel from a single copy of inferior note. The hiatus, though remarkable, appears genuine. Common as an open vowel is when the ictus falls on it, there are very few instances of it under the present circumstances.—*in tantum formæ honorem processit, ἐς τοσούτον ἀφίκετο κάλους, tam formosa fuit.*

18 *Gygæo lacu.* See Herod. i. 93. Γυγαίη λίμνη was the name even in Homer's time, *Il.* ii. 865. It was called after Gyges king of Lydia, in which country it was situated. On *tincta* see on i. 6, 32. Barth rightly explains 'lota.'

21 The poet, in mentioning Semiramis, leaves that part of her history which he must have had in mind without even an allusion. She is said to have been the wife of one of the king's generals, but to have inspired the king (Ninus) with such a passion that he obtained her by putting her husband to death. It was by her counsels, it is said, that the Assyrians were enabled to take Bactra after a long siege. The building of Babylon &c. is here spoken of as an instance of the influence obtained by women in carrying out the greatest works, such as their husbands would never have effected alone.

23 Lachmann and Hertzberg rightly admit *missi* from the Naples and Gron. MSS. Jacob gives *misit* from Pucci, and so Kuinoel. Barth *in-missi*, on what authority does not appear.

24 *Ne possent.* For *ita ut non possent*; an incorrect usage where the consequence and not the purpose is expressed. The meaning is, two chariots could be driven past each other on the top of the wall without collision. —*ab* may be considered as redundant, as in iv. 2, 23.

26 Lachmann reads *subdere*, the conjecture of the elder Burmann. Hertzberg and Jacob approve without admitting it. It does not indeed accord with history to represent Bactra as the head of the Assyrian empire at that or any other time. But Hertzberg remarks on the uncertainty and the difficulty of reconciling conflicting Eastern legends; and he concludes that our poet probably followed authors now lost. It is more natural and reasonable to refer the statement to the want of accurate information on Eastern history. We may acquiesce in Barth's brief comment, 'voluit urbem primariam esse totius imperii;' *surgere* not being put for *ædificari*, but implying subsequent aggrandisement.

Nam quid ego heroas, quid raptem in crimine divos?

Juppiter infamat seque suamque domum.

Quid? modo quæ nostris opprobria vexerat armis,

Et fanulos inter femina trita suos?

30

Conjugis obsceni pretium Romana poposcit

Mænia, et addictos in sua regna patres.

Noxia Alexandria, dolis aptissima tellus,

Et totiens nostro, Memphi, cruenta malo,

Tres ubi Pompeio detraxit arena triumphos;—

35

Tollet nulla dies hanc tibi, Roma, notam!—

27 *Raptem in crimine*. So MSS. Gron., Nap.; *crimina* Pucci. Barth and Hertzberg alone defend the former. It is, however, fully as good, while it has more authority, and was more likely to have been changed to *crimina* by the transcribers than the converse. On *raptem* Hertzberg remarks: 'Judiciale verbum proprie est *raptare*. Hinc in accusandi et convitiandi notionem transiit.'

29 The best copies have *vexerit*.

31 Lachmann reads *conjugi et*, Barth and Kuinoel *conjugii*, both against the MSS., which agree in *conjugis*. The sense is, 'As the price to be paid by her debased and degenerate husband Antony she demanded Rome itself.' In other words, she made Antony promise to subject Rome to her dominions. 'Pretium conjugis, quod conjux dat.' *Jacob*. Barth rightly observes, 'alludit ad matrimonium per coemptionem,' i. e. *per as et libram*. See Becker, *Gallus*, p. 167. Antony was 'emancipatus femine,' sold to a woman, *Hor. Epod.* 9, 12. The reader will observe that the popular notion of Cleopatra's beauty, elegance and fascinations, is not borne out by the account of Propertius, who regards her simply as a lewd and abandoned woman, lost to all sense of shame, or even decency.

34 *Toties*, i. e. the murder of Pompey on the shore by the treachery of Ptolemy, the siege of Julius Cæsar in the Alexandrine war, and the factions in favour of Antony.

35 *Detraxit tres triumphos*. The shore itself, where he fell, is said to have stripped him of his former glories. There is, perhaps, an allusion to gladiators: see on iv. 14, 17.

36 *Notam*. He speaks of the death of Pompey as a national disgrace, either because he was compelled to fly from his country, or because sufficient vengeance was not exacted for his murder. It is clear that his sympathies were strongly on the side of that great and unfortunate general. Lachmann absurdly transfers this verse to the place of v. 40, lest the poet should seem to reflect on Augustus. He is sufficiently refuted by Hertzberg. There is, in truth, scarcely the remotest probability in such transpositions. One can understand a librarian even intentionally altering a word; but in these cases evidences of the truth are generally found in other copies. Not so with these supposed dialocations, of which MS. evidence is almost invariably wanting. Lachmann's supposition is, that the termination of both verses with *nota* led to the accidental

Issent Phlegræo melius tibi funera campo,  
 Vel tua si socero colla daturus eras.  
 Scilicet incesti meretrix regina Canopi,  
 Una Philippeo sanguine adusta nota, 40  
 Ausa Jovi nostro latrantem opponere Anubim,  
 Et Tiberim Nili cogere ferre minas,  
 Romanamque tubam crepitanti pellere sistro,  
 Baridos et contis rostra Liburna sequi,  
 Fœdaque Tarpeio conopia tendere saxo, 45

change. There might have been some plea in this, had the two pentameters been separated by a less interval. A still more extravagant transposition has been made by the same critic placing vv. 67—8 after v. 46. Scaliger carried this practice to a height which amounted nearly to a mania.

37 *Phlegræo campo*, i. e. he had better have died in the battle of Pharsalia. Compare Juvenal x. 283. 'Provida Pompeio dederat Campania febras Optandas; sed multæ urbes et publica vota Vicerunt' &c. There was a *Phlegræan* (i. e. volcanic) district in Thessaly as well as that better known by the name in Campania, the scene of the conflict with the giants. See Strabo, *Excerpt.* lib. vii. 12.

38 *Socero*. Julius Cæsar, whose daughter Julia Pompey had married. 'You had better,' says the poet, 'have entrusted your life and safety to Cæsar after your defeat by him on the field of Pharsalia.'

40 All the good copies have *sanguine adusta*. Puoci gives *sanguini*, which Jacob admits. The meaning of the poet is rather obscure: the following is Hertzberg's view: '*Nota adusta* ad omnem periodum pertinet inde a v. 39—46. Turpia reginæ ausa et minæ, Romani nominis contemptio, hæc una nota est, quam sanguis Philippeus adussit. Cui autem, nisi Romæ?'

He rightly observes, after Lachmann, that the simpler sense of the verse, 'the sole (or peculiar, *unica*) disgrace indelibly marked upon the race of Philip,' i. e. the Ptolemies, who boasted their descent from the kings of Macedonia, is not borne out by history, since that royal house was far from immaculate in many of its members. Without however regarding *nota* in apposition with what follows, we may understand it thus: 'that sole blot on our fair name which the race of Philip has ever been able to leave.' It is clear that the poet is singularly offended at the *impudence* of her fighting with his countrymen, and that he regards this fact alone as an ignominy hardly atoned for by her signal defeat. His detestation of the Egyptians generally is evinced by the spite with which he ridicules Isis, iii. 25, 4.

45 It is rather singular that the mosquito-curtains, now so commonly used in Italy, should have excited the wrath of the Romans so greatly in the Augustan age; see Hor. *Epod.* ix. 16. The circumstance of its being a foreign innovation was perhaps enough to rouse their anger; for such feelings are common among narrow-minded people to this day. It is hardly necessary to add that we derive our word *canopy* from it, which a recent writer on etymology has de-

Jura dare et statuas inter et arma Mari!  
 Quid nunc Tarquini fractas juvat esse secures,  
 Nomine quem simili vita superba notat,  
 Si mulier patienda fuit? Cape, Roma, triumphum,  
 Et longum Augusto salva precare diem. 50  
 Fugisti tamen in timidi vaga flumina Nili;  
 Accepere tuæ Romula vincla manus.  
 Brachia spectavi sacris admorsa colubris,  
 Et trahere occultum membra soporis iter.  
 Non hoc, Roma, fui tanto tibi cive verenda, 55  
 Dixit, et assiduo lingua sepulta mero.—

duced from *cannabis*, 'hemp.' It is probable that the 'conopium' which gave such offence was a peculiar sort of tent, and not a mere curtain; still less, as some have thought, used as an Egyptian standard.

46 *Ausa—jura dare*. 'Having aspired to legislate at Rome.' Hertzberg well observes, on the authority of Dio, that τὸ ἐν Καπιτωλίῳ διατάσαι was a real wish repeatedly expressed by the Egyptian Queen.—On *jura dare* see v. 11, 18.—*arma Mari*, i. e. the arms and trophies taken by Marius and placed in the capitol.—*statuas* must not be connected with the same genitive, as Hertzberg well observes that before Julius Cæsar's statue was erected, none but kings, with the single exception of Brutus, were allowed that honour.

51 *Timidi Nili*. As if the river feared to receive her, lest it should experience Cæsar's wrath.

53 On the metrical licence see on v. 4, 48. It may be questioned if *brachia* was not pronounced as a dissyllable. The death of Cleopatra, commonly attributed to an asp, is of doubtful authority. Strabo, lib. xvii. cap. i. gives another, but scarcely more probable account: λαβὼν (Καίσαρ) ἐξ ἐφόδου τὴν πόλιν, ἠγάγασκε τὸν

μὲν Ἀντώνιον ἑαυτὸν διαχειρίσασθαι, τὴν δὲ Κλεοπάτραν ζῶσαν ἐλθεῖν εἰς τὴν ἔξουσίαν. Μικρὸν δ' ὕστερον κακείνη ἑαυτὴν ἐν τῇ φρουρᾷ διεχειρίσατο λάβρα δýγματι ἀσπίδος, ἣ φαρμάκῳ ἐπιχρίσας· λέγεται γὰρ ἀμφότερα. The commentators suppose, on the testimony of Plutarch, *Anton.* cap. 86, that an effigy of Cleopatra was carried in the triumph. The disappointment of the victor at not being able to exhibit the living reality is expressed v. 6, 63—6.

54 *Occultum soporis iter*. 'Pro ipso sopore tacite adrepente dictum.' Hertz.

55—6 Jacob explains this distich, with the approval of Hertzberg:—'Hoc tanto cive non ego, O Roma, timenda fui, nec Antonius vinositate delirans.' This is quite satisfactory. The dying words of the unfortunate and much-abused queen are here made to pay Augustus a compliment: 'You need not, Romans! have brought me to this. There was no danger from me while Cæsar was your protector.' On *cive* Barth rightly remarks, 'quia civilis videri volebat Augustus. Cf. Ovid. *Trist.* iv. 4, 13.'—With this ablative absolute compare *parva urbe*, v. i. 33.—*fui* is from Pucci; the MSS. give *fuit*. The reading of Barth, Lachmann, and

Septem urbs alta jugis, toto quæ præsidet orbi,  
 Femineas timuit territa Marte minas!  
 Hannibalis spolia et victi monumenta Syphacis  
 Et Pyrrhi ad nostros gloria fracta pedes; 60  
 Curtius expletis statuit monumenta lacunis;  
 At Decius misso prælia rupit equo;  
 Coclitis abscissos testatur semita pontes;  
 Est cui cognomen Corvus habere dedit.  
 Hæc di condiderunt, hæc di quoque mœnia servant:  
 Vix timeat, salvo Cæsare, Roma Jovem. 66  
 Nunc ubi Scipiadæ classes? ubi signa Camilli?  
 Aut modo Pompeia Bospore capta manu?

*Kninoel, non hæc, Roma, fuit, and nec ducis assiduo* &c. is said to be found in some copies; but *nec* appears to be from Heinsius' conjecture.

57—8 These lines are ironical. 'What! Rome fear a woman's threats!' &c.

59—60 The absence of any verb, and the difficulty of supplying one even in the mind, shows the poetic ardour and glow of patriotism with which the whole of this fine passage was written off. The very recurrence of *monumenta* in v. 61, indicates the same *furor scribendi*. There is however no reason to suppose the word corrupt in the former verse, with Lachmann, who objects that 'monumenta ob Syphacem devictum nulla Scipioni posita fuerunt.' For *monumentum* is anything which reminds us (*monet*) of an event. The general sense is, 'Here, in our Capitol, are the tokens of many victories won over mightier enemies than an Egyptian queen. Rome can boast of her Curtii, and her Decii, devoted heads, her Cocles and her Corvinus,—and she has now a Cæsar,' &c.

63 *Coclitis semita*. A pathway so called seems to have remained in

honour of that hero's exploits at the Sublician bridge even to the Augustan age.—For *est* the MSS. give *et*.

65 *Condiderunt*. The MSS. give *condiderant*, which Jacob alone attempts to defend.

67 Barth here deserves credit for having preserved the order of this distich, which has been variously transposed by others, and rightly understanding the sense. 'Fuit ingens olim Africani et Camilli et Pompeii gloria, terra marique parva: sed nunc in ore hominum esse desiit, et quodammodo evanuit, postquam Augustus prælio Actiaco Antonium et Cleopatram vicit. Hanc victoriam celebrant omnes, et in posterum memora bunt, aliarum præne obliiti.'

68 *Bosphore* is the reading of the Naples and Gron. MSS., *i. e.* 'et tu, O Bospore, capta' &c. The word is here feminine, after the analogy of many names of places in *us*. Lachmann unnecessarily reads *capte*. Others adopt the false reading *Bospore* from the ed. Rheg. and some of the later copies. But Lachmann rightly observes that a Greek word formed from *νῆπος* could not have a neuter plural like *Ismara, Manala,*

Leucadius versas acies memorabit Apollo.

Tantum operis belli sustulit una dies.

70

At tu, sive petes portus, seu, navita, linques,  
Cæsaris in toto sis memor Ionio.

## XII.

Postume, plorantem potuisti linquere Gallam,

Miles et Augusti fortia signa sequi?

Tantine ulla fuit spoliati gloria Parthi,

Ne faceres, Galla multa rogante tua?

Si fas est, omnes pariter pereatis avari,

5

Et quisquis fido prætulit arma toro!

Tu tamen injecta tectus, vesane, lacerna

Potabis galea fessus Araxis aquam.

Illa quidem interea fama tabescet inani,

*Gargara*, which imply an obsolete form in *um*.

70 *Tantum operis belli* &c. 'So much of military achievement has a single day taken from the victors.' That is, one day has eclipsed all their warlike deeds.

72 The poet bids every sailor to feel grateful to Augustus for his glorious victory at Actium. The Lencadian Apollo here mentioned had a temple on the promontory of that name, not far from the scene of the naval engagement.

XII. This truly beautiful elegy is addressed to a friend under the real or feigned name of Postumus, who was then engaged in the expedition of Ælius Gallus in Arabia, and had left his wife, who would seem to be related to the Gallus of i. 5, and therefore a connexion of the poet's, to lament his long absence from home. Some have thought that the same

parties are addressed in the fine epistle v. 3, under the names of Arethusa and Lycotas; but Hertzberg doubts this (*Quæst.* p. 22,) and apparently with good reason: see introductory note to the latter. Ælius Gallus was prefect of Egypt, and was the first who penetrated with a Roman army into Arabia, A. U. C. 730, but he was compelled to retreat with the loss of many of his men.

3 *Tantine*. Compare iv. 20, 4. 'Tantine, his lacrymis, Africa tota fuit?' The aoristic use of *spoliati*, (when an action is contemplated as prospectively accomplished,) is noticed by Hertzberg, who compares 'ascensis Bactris,' v. 3, 63.

4 *Ne faceres, rogante*, &c. i. e. nt Gallus tuæ preces sperneres, hortantis ne eam relinqueres.

5 *Avari*. He indirectly upbraids him with leaving his wife from mere motives of gain.

6 *Fido toro*. His dislike of mili-

Hæc tua ne virtus fiat amara tibi; 10  
 Neve tua Medæ lætentur cæde sagittæ,  
 Ferreus aurato neu cataphractus equo:  
 Neve aliquid de te flendum referatur in urna.  
 Sic redeunt, illis qui cecidere locis.  
 Ter quater in casta felix, o Postume, Galla; 15  
 Moribus his alia conjuge dignus eras!  
 Quid faciet nullo munita puella timore,  
 Cum sit luxuriæ Roma magistra tuæ?  
 Sed securus eas. Gallam non munera vincent,  
 Duritiæque tuæ non erit illa memor. 20  
 Nam quocumque die salvum te fata remittent,  
 Pendebit collo Galla pudica tuo.  
 Postumus alter erit miranda conjuge Ulixes.  
 Non illi longæ tot nocuere moræ;  
 Castra decem annorum, et Ciconum manus, Ismara capta,

tary service is frequently expressed, as ii. 7, 14; v. 3, 19, &c. On the *lacerna* see v. 3, 18.

10 *Amara tibi*. See on i. 3, 16. So *πικρὴ Αἴγυπτος*, *Od.* xvii., 448.

12 *Aurato equo* is the ablative after *lætentur*. *Ferreus* is opposed to *auratus*. The Parthian, with his barbed horse in chain mail, would exult in the gilded trappings of his more luxurious but less hardy opponent. *Hor. Od.* iii. 6, 11, de Parthis: 'et adiecisse prædam Torquibus exiguis renidet.'—*arato* and *armato* are unnecessary conjectures. On the word *cataphractus* see *Tacit. Ann.* iii. 43; *Hist.* i. 79. Jacob thinks that the poet had in view the characters of Glaucus and Diomedes, *Il.* vi. 235.

16 *Moribus his*, 'with such a cold and unloving disposition you did not deserve such a wife as Galla.'

18 *Tuæ, i. e. tuæ puellæ*, as *Hor. Od.* i. 15, 32, 'Non hoc pollicitus tuæ.' The sense is this: 'What can you

expect will become of a wife, when the fear of her husband is removed, and when Rome is her residence, the very hot-bed of vice? However (he adds, to allay the alarm his remark was calculated to arouse) you need not fear for Galla.' Lachmann prefers the reading of some corrected copies, *sua*. But this is by no means necessary. Compare iv. 14, 22.

25 *Ciconum mons, Ismara, Calpe* is the reading of all the authentic copies; and so both Jacob and Hertzberg have edited the passage, on the plea that Propertius may have followed accounts now lost of the wanderings of Ulysses. Yet, as the following incidents are wholly from the *Odyssey*, and as the fight with the Cicones and the capture of their city Ismarus are actually recorded, *Od.* ix. 38, it seems unreasonable to doubt the correction of Foutaine, which Lachmann and Kuinoel have admitted. Calpe (Gibraltar) seems utterly

Exustæque tuæ mox, Polypheme, genæ, 26  
 Et Circes fraudes, lotosque, herbæque tenaces,  
 Scyllaque, et alternas scissa Charybdis aquas,  
 Lampetis Ithacis verubus mugisse juvencos,—  
 Paverat hos Phœbo filia Lampetie,— 30  
 Et thalamum Æææ flentis fugisse puellæ,  
 Totque hiemis noctes, totque natasse dies,  
 Nigrantisque domos animarum intrasse silentum,  
 Sirenum surdo remige adisse lacus,  
 Et veteres arcus leto renovasse procorum, 35  
 Errorisque sui sic statuisset modum.  
 Nec frustra; quia casta domi persederat uxor.  
 Vincit Penelopes Ælia Galla fidem.

out of place in speaking of the Thracians and of the Cyclops, both the subjects of the ninth book of the *Odyssey*. There was, it seems, an obscure tradition that Ulysses visited Spain, and founded a city 'Oδύσσεια, *Ulyssippo*, or Lisbon: Strabo, iii. p. 398; but it does not seem probable that our poet should attach the same weight to it as to the Homeric narrative, which he evidently has in view. Hertzberg endeavours to found an argument on the events not being in the same order as they are recorded in the *Odyssey*, whence he infers that our poet followed Philotas rather than Homer. For the same reason he thinks, with others, that *Ææa puella*, v. 31, is Calypso, and not Circe; an opinion by no means certain, since according to

Homer, Circe dwelt in the island Æa or Ææa, Calypso in Ogygia. Nor is it a conclusive argument that Circe has just been mentioned, v. 27.

31 *Natasse*. A word peculiarly applied to shipwrecked mariners. See iv. 7, 22.

37 *Nec frustra*, sc. *non nocuere*, v. 24, unless perhaps it is simpler and easier to supply *hæc omnia perpessus est*. Hertzberg objects to the former; but he is for ever dwelling on words, when the general sense is far from obscure. The poet means nothing more than 'it was not for nothing that he escaped so many dangers: he was rewarded by returning to a faithful wife.'

38 The MSS. give *Lalia* or *Lelia*, but agree in *vincit*, for which Lachmann and others have edited *vincet*.



## XIII.

Quæritis, unde avidis nox sit pretiosa puellis,  
 Et Venere exhaustæ damna querantur Opes.  
 Certa quidem tantis causa et manifesta ruinis:  
 Luxuriæ nimium libera facta via est.  
 Inda cavis aurum mittit formica metallis, 5  
 Et venit e rubro concha Erycina salo,  
 Et Tyros ostrinos præbet Cadmea colores,  
 Cinnamon et multi pastor odoris Arabs.  
 Hæc etiam clausas expugnant arma pudicas,  
 Quæque terunt fastus, Icarioti, tuos: 10

XIII. Directed against the avarice of women, and probably suggested by the importunity of Cynthia. A very elegant poem, in which the simplicity of primitive life is contrasted with the profligacy of Rome. See on iii. 24, 48.

1 *Pretiosa*, pretio sc. muneribus emenda.—*Venere* is from Pucci and one late copy. The Naples MS. has *et Venerem exhausto*. *Venerem* is also in MS. Gron. and ed. Rheg., nor is this reading indefensible, *damna* being regarded as in apposition, i.e. *damni causam*. On the frequent personification of Opes and Πλοῦτος, see *Æsch. Agam.* 1305. *Supra*, iv. 7, 1.

5 *Inda*, for *Indica*. See on ii. 1, 76. The allusion is to the well-known story in Herod. iii. 102, so ingeniously and satisfactorily explained by Humboldt, *Cosmos*, vol. ii. note 205.—*concha Erycina*, 'the shell of Venus,' probably pearls, which are now obtained from the Indian ocean (rubrum mare, sc. Erythraeum.) Others read *Erythræa*. It is impossible to determine with accuracy the particular shell or material here meant. Venus however, as the goddess born from the sea, is represented as riding in a giant shell, and Hertzberg quotes

'conchas Cytheriacas' from Martial, ii. 47, 2. Why the Indian ocean was called 'the Red Sea,' from which the more limited term of modern geography is derived, appears to be unknown. See an excellent article by Dr. Smith, in v. *Erythraeum Mare*, in the *Classical Dictionary*. May it not have meant the *Eastern* sea, which 'Aurora suis rubra colorat equis,' inf. v. 16? Cf. Tibull. iv. 2, 20.

8 *Pastor Arabs*. The Nomade Arabians. *Cinnamon multi odoris* must be taken together. He enumerates, as Barth observes, 'quatuor genera luxuriæ; aurum, gemmas, purpuram, unguenta.' Cinnamon was probably obtained from Ceylon (Tาบ्रो-bane) or East Africa; but the productions of India, Africa, and Arabia are often confounded by the ancients. See Humboldt, *Cosmos*, vol. ii. pp. 206—7, (note 243).

9 *Etiam clausas expugnant*. A metaphor from a beleaguered city retiring within its closed gates.

10 Jacob and Hertzberg read *Hæcque* from Pucci; an unusual and unpleasant combination. The Gron. and Naples MSS. give *quæque*, which Lachmann, Barth, and Kuinoel adopt.

Matrona incedit census induta nepotum,  
 Et spolia opprobrii nostra per ora trahit.  
 Nulla est poscendi, nulla est reverentia dandi;  
 Aut si qua est, pretio tollitur ipsa mora.  
 Felix Eois lex funeris una maritis, 15  
 Quos Aurora suis rubra colorat equis.  
 Namque ubi mortifero jacta est fax ultima lecto,  
 Uxorum fuis stat pia turba comis,  
 Et certamen habent leti, quæ viva sequatur  
 Conjugium; pudor est, non licuisse mori. 20  
 Ardent victrices, et flammæ pectora præbent,

There does not seem sufficient reason for rejecting the vulgate: the sense is, 'et eas, quæ *terunt*, deterunt, imminuunt, fastus tuos, O Penelope.' 'Fastum alicujus terere est—facere ne quis tantopere superbiat.' *Barth*. This is equivalent to a vulgar English expression, 'to take the shine out of a person.'

11 *Census induta nepotum*. 'Wearing on her person whole fortunes of spendthrifts.' Hertzberg endeavours to show from a single passage (Ovid. *Met.* vii. 739), that *census* was properly used for *noctis merces*.—*Spolia opprobrii*, i. e. per opprobrium et dedecus suum parata.

13—14 'Omnes jam mulieres Romæ poscunt munera, omnes jam promiscue et passim sui dant copiam. Aut si contra accidit et mora injicitur, ne castiorem ideo crede puellam, quæ delicias agit; avarior enim tantum est: aurum ostende, ipsa mora tollitur.' *Hertzberg*. The context seems to show that *poscere* and *dare* are correlative terms, as he is speaking of gifts. The poet means, I think, that the giver is as reckless as the party who asks; and any hesitation in giving—any *avaritia*—is *bought off*, i. e. by making it compul-

sory to give as a return for something received. People buy even gifts; which from their very nature ought not to be bought.

15—22 This touching passage is interesting as showing the antiquity of the Suttee, that strange and fanatical custom of burning alive widows in India. *Ælian, Var. Hist.* vii. 18. Παρὰ Ἰνδοῖς αἱ γυναῖκες τὸ αὐτὸ πῦρ ἀποθανοῦσι τοῖς ἀνδράσιν ὑπομένουσαι. Φιλοτιμοῦνται δὲ περὶ τοῦτον αἱ γυναῖκες τοῦ ἀνδρός· καὶ ἡ κλήρη λαχοῦσα συγκαίεται. Nor can we doubt that the legend of Evadne leaping into the pyro of her husband Capaneus, i. 15, 21, was derived from an early Indian tradition.

16 *Colorat*. 'Eastern and western relations determined the whole thermic meteorology of the Greeks. The parts of the earth towards the sun-rising were regarded as near to the sun, or *sun-lands*. 'The God in his course colours the skin of man with a dark sooty lustre, and parches and curls his hair.' (Theodectes.)' Humboldt, *Cosmos*, vol. ii. p. 160.

18 Barth and Kuinoel give *positis* for *fuis*, from the MS. Gron.

21 *Victrices*, i. e. quæ amoris certamine vicerint.

Imponuntque suis ora perusta viris.  
 Hic genus infidum nuptarum; hic nulla puella  
 Nec fida Evadne, nec pia Penelope.  
 Felix agrestum quondam pacata juvenus, 25  
 Divitiæ quorum messis et arbor erant.  
 Illis munus erant decussa Cydonia ramo,  
 Et dare puniceis plena canistra rubis;  
 Nunc violas tondere manu, nunc mixta referre  
 Lilia virgineos lucida per calathos; 30  
 Et portare suis vestitas frondibus uvas,  
 Aut variam plumæ versicoloris avem.  
 His tum blanditiis furtiva per antra puellæ  
 Oscula silvicolis empta dedere viris.  
 Hinnulei pellis totos operibat amantes, 35  
 Altaque nativo creverat herba toro,  
 Pinus et incumbens lentas circumdabat umbras,

23 *Nulla*—*nec*. Lachmann compares iii. 10, 5, 'Nulla neque ante tuas orietur rixa fenestras' &c.

25 *Pacata*, i. e. *pacis* studiosa. Lachmann. With these beautiful verses compare Tacit. *Ann.* iii. 26, 'Vetustissimi mortalium, nulla adhuc mala libidine, sine probro, scelere, eoque sine pœna aut coercionibus agebant;' and especially Juvenal, vi. 1—12.

27 Barth and Kuinoel give *illis pompa fuit* from Pucci; an improbable reading.

30 *Virgineos*. Lachmann and Kuinoel *vimineos*, the plausible conjecture of Palmer. The latter epithet, however, though appropriate, is so obvious and common-place, that Propertius may reasonably be thought to have preferred the former, whether in the sense of *novos*, *intactos*, or for *virginum calathos*, like 'virginæ urnæ,' ii. 1, 67, which Hertzberg compares.

32 Jacob reads *pluricoloris* from the ed. Rheg. The others give *versicoloris*, which is probably genuine. In the Naples MS. it is *viricoloris*, in MS. Gron. *varicoloris*.

35 *Hinnulei* is the conjecture of Scaliger. The MSS. have *atque hinuli*, *atque humilis* or *humili*. The form *hinulus*, with the first syllable short, is unknown. It is not however very easy to account for the corruption, if such it be.

37 Jacob reads *latas* from the ed. Rheg. Barth, Kuinoel, and Lachmann admit *latas* from the Aldine. There is not the slightest ground, except the love of altering the text, for rejecting *lentas*; the *pliant* boughs of the pine formed a bower over them. This is just what most of the pines do; the stone pine (*pinus pinaster*) might indeed be said to lend *latas* umbras, but not *incumbere*, at least in the above sense.—*Nec pœna fuerat*, i. e. et impune licebat.

Nec fuerat nudas pœna videre deas,  
 Corniger atque dei vacuum pastoris in aulam  
 Dux aries saturas ipse reduxit oves; 40  
 Dique deæque omnes, quibus est tutela per agros,  
 Præbebant vestris verba secunda focis:  
 'Et leporem, quicumque venis, venaberis, hospes,  
 'Et si forte meo tramite quæris avem;  
 'Et me Pana tibi comitem de rupe vocato, 45  
 'Sive petes calamo præmia, sive cane.'  
 At nunc desertis cessant sacraria lucis:  
 Aurum omnes victa jam pietate colunt.  
 Auro pulsa fides, auro venalia jura,  
 Aurum lex sequitur, mox sine lege pudor. 50  
 Torrida sacrilegum testantur limina Brennum,

39 *Dei pastoris*. The reading appears rather doubtful, though the good copies here agree. Barth and Kuinoel give *Idæi* from the Aldine, the conjecture of Volscus, (1482.) Lachmann reads *inque dies*. Jacob and Hertzberg regard *deus pastor* as Apollo. Perhaps it is indefinitely used, since in those golden times the gods commonly conversed with men, as the next distich implies.

42 *Vestris focis, i. e.* O agrestes. Nothing is more frequent in the Propertian elegies than this sudden apostrophe, as has already been observed. The sense is, the gods used to speak kind and encouraging words at the simple sacrifices offered to their honour. Barth gives Scaliger's correction *versis*, which that scholar supposed to be the participle of *verro*. The beautiful lines which follow are taken from an epigram of Leonidas of Tarentum, which is fortunately preserved:

Ἐόφρε, λαγοθήρα, καὶ εἰ περὶ τὰ δῖα κεν  
 Ἰεμένης ἦκεν τοῖθ' ἐπὶ θεῶν ὄρος,  
 Κῶμ' ἐπὶ τὸν ἰλῆμερον ἀπὸ κρηναῖο βόσσαν  
 Πᾶσι συναγρεύειν καὶ αὐτὴ καὶ καλὰ μοῖραι.

The *calamus* in v. 46 is the fowler's rod; the *arundo* of v. 2, 33. See Martial, xiv. 208.

Non tantum calamis, sed cantu fallitur ales,  
 Callida dum tacita crescit arundo mana.

50 *Mox, i. e.* sequetur aurum. 'Homines ad recte agendum vel legibus vel pudore ingenio ducuntur. Jam leges auro sublatis. Mox vel pudor sequetur, qui quamvis hominibus a natura insitus sit, a legibus tamen certum firmamentum habet et vinculum.' Hertz.

51 *Torrida limina*. He gives an example of sacrilegious avarice and impiety and its punishment. Brennus had endeavoured to plunder the temple at Delphi, but was driven away by a sudden earthquake and hailstorm, with thunder and lightning, which the poet speaks of as having struck the temple itself. See Pausanias, i. cap. 4, and x. cap. 23, who says that Brennus himself and 6000 men were killed in the fight with the Phocians, and 10,000 by the storm and earthquake, and as many more by famine.

Dum petit intonsi Pythia regna dei;  
 At mons laurigero concussus vertice diras  
 Gallica Parnasus sparsit in arma nives.  
 Te scelus accepto Thracis Polymestoris auro 55  
 Nutrit in hospitio non, Polydore, pio.  
 Tu quoque ut auratos gereres, Eriphyla, lacertos,  
 Dilapsis nusquam est Amphiaraus equis.  
 Proloquar: atque utinam patriæ sim vanus aruspex!  
 Frangitur ipsa suis Roma superba bonis. 60  
 Certa loquor, sed nulla fides; neque enim Ilia quondam  
 Verax Pergameis Mænas habenda malis.  
 Sola Parim Phrygiæ fatum componere, sola  
 Fallacem patriæ serpere dixit equum.  
 Ille furor patriæ fuit utilis, ille parenti; 65  
 Experta est veros irrita lingua deos.

54 *Gallica in arma, i. e.* in Gallos hostes. The MS. Gron. gives *ora*, which most editors seem to have preferred.

58 *Nusquam est.* ἡφανίσθη. See on Æsch. *Ag.* 639. That Amphiaraus was really swallowed up by an earthquake there is no reason to doubt; nor that a chasm opened in Rome, down which Curtius leapt with his horse (iv. 11, 61,) the latter phenomenon being confirmed by the legend of the *lacus Curtius* rising on the site of the crater.

59 *Utinam sim vanus aruspex.* 'I hope I may be mistaken in my forebodings.' The Groning. and Naples MSS. give *verus*, which could only mean *creditus*; 'utinam cives mei vera dicentem audiant!' Lachmann compares Livy, xxi. 10, where Hanno says, 'falsus utinam vates sim!'

62 *Ilia Mænas.* Cassandra. See on Æsch. *Ag.* 1183. The sense is, *Ut illa Trojanis, sic ego Romanis de rebus falsa loqui visus sum.—habenda, i. e. fuit or videbatur.*

63 'She alone declared that Paris was bringing ruin on his country.'—*fatum componere* is explained 'perniciem afferre, struere;' but Hertzberg will have it that the poet simply meant *sepelire*, as i. 22, 3, 'patriæ sepulcra,' *fatum Phrygiæ* being used for *mortuam Phrygiam*.

65 *Fuit utilis, i. e. revera fuit utilis*, quanquam spretus nihili factus est; which is equivalent to saying, 'fuisset utilis, si auditus esset.'—'*irrita lingua*, Cassandrae, non credita, verum deum habuit, vaticinata est vera et exitu comprobata.' Barth. The poet evidently meant to express this sentiment: 'her words, though despised and regarded as vain at the time, proved in the end to have been dictated by divine inspiration.' The voice of a prophet is rightly said 'to have true gods' who inspire it. *Experta est* is used, because their veracity was only known by the result; and *irrita* implies a delusion which could only be removed *experiendo*. Jacob prefers to understand it thus:

## XIV.

Multa tuæ, Sparte, miramur jura palæstræ,  
 Sed mage virginei tot bona gymnasii,  
 Quod non infames exercet corpore ludos  
 Inter luctantes nuda puella viros;  
 Cum pila velocis fallit per brachia jactus,

5

'Dii et dono et fide adempta veri fuerunt.' Hertzberg: 'At quamvis veros exinde deos suos eventu postea probaverit, irrita tamen erat, eodem quo ego nunc modo.'

XIV. Though there can be little doubt that a new elegy commences here, the transcriber of the Naples MS. seems to have found it in his copy continuous with the last; and we may observe, as in many other instances, a connexion of subject which shows that the two poems must be regarded as a pair, or the latter as a sequel to the former. For he hero speaks of the simplicity of Spartan manners as conducive to chastity, and contrasts the free and unrestrained intercourse of the sexes with the jealous custody of Roman matrons. Kuinoel follows those who imagine the poet to have written this after a tour in Greece (see below, El. 21); but the education of the Spartan women was so notorious that he may at least as probably have read of it in books as witnessed it. It would appear indeed from the account given by Seneca, *De Benefic.* v. cap. 3, that the poet speaks rather of what once was than of the contemporaneous customs of the Spartans.

3 Hertzberg alone defends the reading of all the MSS., *laudes*. The other editors acquiesce in Scaliger's conjecture, *ludos*.—*exercere laudes corpore* for *certando præstare* is scarcely defensible even in a *durus*

poet like Propertius; added to which *non infamis laus* for *honesta*, seems scarcely a Latin expression. Jacob hazards a conjecture that the sense may be, '*laudandos esse Lacedæmones, qui luctari nudas suas puellas voluissent, quum laudes easdem Romani infames haberent.*' The only way of defending the vulgate would be to understand *laudes* for *virtutem* or *res bene gestas*; in Greek, ἀρετὴν ἀρετῶν. It is not without hesitation that I have rejected the vulgate. Hertzberg's explanation is this: 'Apud nos quidem laus, quam nuda puella inter viros luctando quæreret, infamis esset, illic vero minime; atqui hoc illud est, quod mihi ex illorum institutis præplacet.'—It is hardly necessary to remind the student, that *nudus* properly means 'lightly clad.'

5 Various corrections and interpretations of this verse have been proposed. Scaliger's emendation, *veloci jactu*, has been adopted by Barth and Kuinoel; and certainly it removes the difficulty, though it has but little probability. Jacob regards *velocis jactus* as the genitive, '*ea pila, quæ velociter hinc illuc volare docta nos fallat.*' The MS. Groning. however gives *veloces*, and Hertzberg and Lachmann more correctly regard it as the accusative dependent on *fallit*. The former explains thus: '*ipsa pila dicitur jactus suos fallere, dum per brachia expulsa cursum suum, quem quodammodo promississe videbatur, subito alio flectat.*' com-

Increpat et versi clavis adunca trochi,  
 Pulverulentaque ad extremas stat femina metas,  
 Et patitur duro vulnera pancratio.  
 Nunc ligat ad cæstum gaudentia brachia loris,  
 Missile nunc disci pondus in orbe rotat. 10  
 Gyrum pulsat equis, niveum latus ense revincit,  
 Virgineumque cavo protegit ære caput;  
 Qualis Amazonidum nudatis bellica mammis  
 Thermodontiacis turba lavatur aquis;  
 Et modo Taygeti, crines adpersa pruina, 15  
 Sectatur patrios per juga longa canes;  
 Qualis et Eurotæ Pollux et Castor arenis,

paring iii. 26, 36. Perhaps we may compare Nausicaa's unsuccessful throw, *Od.* vi. Ἀμφιπόλου μὲν ἀμαρτε, βαθείη δ' ἔμπεσε δίῃ. See also *Od.* viii. 374. The reader will find a valuable *excursus* on the *pila* in Becker's *Gallus*, p. 398—404. On *per* for *inter*, see iv. l. 4.

6 The game of the *trochus*, or hoop, is involved in considerable obscurity. The reader will refer to the *Dictionary of Antiquities*, where illustrations are given from antique gems. It was 'a bronze ring, and had sometimes bells attached to it.' The instrument by which it was propelled was a hooked wire, here called *clavis adunca*. Iron hoops are not unfrequently to be seen at the present day driven precisely in this manner.

7 *Ad extremas metas*, 'cursu confecto.' Barth. When covered with dust after the foot-race, she engages in the pancratium at the goal she has just reached. Hertzberg regards the particular game here mentioned as a kind of rhetorical exaggeration, since it appears from Seneca *De Benef.* v. 31, that it was not practised by the Spartans.

11 *Gyrum pulsare* (παρεῖν, ἐγκρατεῖν),

is here used for galloping round the turns in the stadium. Lachmann refers to Ovid, *Met.* vi. 219, 487, for *pulsare campum* or *spatium*, and to a note of Burmann's on the *Anthol. Lat.* iii. 15, 15, p. 468, in illustration of 'gyrus' for *spatium curriculi*.

13 Not only does the Spartan virgin engage in the above laborious and manly exercises, but she bathes in the Eurotas as the Amazons in their native Thermodon. The awkward punctuation of Lachmann, Jacob, and Hertzberg, viz., 'Thermodontiacis turba, lavatur, aquis,' is so artificial that I have preferred to understand *lavatur, qualis turba Am. lavatur*.

15 *Taygeti*, Τηγεῖρου, probably a corruption of ῥηλυγείρου, 'the far-off mountain.'

17 The Naples and Groning. MSS. give *habenis*, Pucci *ad undas*, which Jacob alone prefers. *Arenis* is the conjecture of Voiscus (1488.) The word is very often spelt *harena* in MSS. The poet's meaning in 17—20 is rather confused in the expression. He intended to say, 'et capit arma inter viros, qualis Helene inter fratres deos,' i. e. nec magis pudore afficitur,

Hic victor pugnīs, ille futurus equis;  
 Inter quos Helene nudis capere arma papillis  
 Fertur, nec fratres erubuisse deos. 20  
 Lex igitur Spartana vetat secedere amantes,  
 Et licet in triviis ad latus esse suæ;  
 Nec timor, aut ulla est clausæ tutela puellæ,  
 Nec gravis austeri pœna cavenda viri.  
 Nullo præmisso de rebus tute loquaris 25  
 Ipse tuis; longæ nulla repulsa moræ.  
 Non Tyriæ vestes errantia lumina fallunt,  
 Est neque odoratæ cura molesta comæ.  
 At nostra ingenti vadit circumdata turba,  
 Nec digitum angusta est inseruisse via. 30  
 Nec quæ sint facies, nec quæ sint verba rogandi,  
 Invenias: cæcum versat amator iter.

quam si inter fratres certet. Lachmann reads *interque hos* v. 19, but the meaning is essentially the same.—*arenis* is aptly used in reference to the pugilistic and equestrian contests in which they engaged near the Euronotæ. See iv. 11, 35.

21 *Vetat secedere*, i. e. in publico versari jubet, non seorsim agere, non vulgi oculis se subtrahere.

25 *Nullo præmisso*. Without sending a servant before to announce your intended visit.—*longæ moræ* is the dative: 'No refusal follows your long and patient waiting for admission.'

27 The Spartan maid does not, like the Roman, wear Tyrian purple to deceive the mistaken eye. There is no difficulty in this: fine dress seems to promise a fine form, but the eye is often disappointed in looking at the former without finding the latter.

28 *Comæ*. This is the conjecture of Canter, and has been adopted by all but Hertzberg, who reads *adoratæ*—*domi* from the Naples MS.,

and explains it 'de salutantium molestæ utique amatori turba.' All the copies agree in *domi*,—a strange reading, and certainly not like a corruption of *comæ*. Hertzberg proposes, 'Est neque odora canum cura molesta domi,' comparing v. 5, 73, 'Et canis in nostros nimis experrecta dolores.' Few will approve this. If *domi* be genuine, it would be easier to take it adverbially, οἴκῳ, and understand *adoratæ puellæ*.

30 *Nec digitum &c.* A hyperbolic expression. The pathway is so crowded with attendants, that so far from being allowed access, you could not insert even a finger among them: *via* is the usual ablative of Propertius: see on i. 17, 23, the sense being, 'cum tam densa sit ac frequens via qua ambulat.'

31 *Facies rogandi*, 'What imploring look to assume without being detected.' The *facies*, as Hertzberg shows, is not that of the girl, but the lover's.



Quod si jura fores pugnasque imitata Laconum,  
 Carior hoc esses tu mihi, Roma, bono.

## XV.

Sic ego non ullos jam norim in amore tumultus,  
 Nec veniat sine te nox vigilanda mihi;  
 Ut mihi prætextæ pudor est velatus amictu,  
 Et data libertas noscere amoris iter,  
 Illa rudes animos per noctes conscia primas

5

34 *Hoc bono*, propter hoc bonum.—For *Laconum* in the preceding v. the Naples MS. has the singular reading *leonum*; one proof among many that we must not put too much confidence in that ancient and generally excellent copy.

XV. The poet intercedes with Cynthia in behalf of a female slave called Lycinna, who seems to have been harshly treated by her on suspicion of some connexion clandestinely continued between them. His object is, by explaining the circumstances, to reassure Cynthia of his constancy.

3 *Velatus*. Kuinoel *elatus*, from Gnyet. This passage presents considerable difficulties, in whatever way we attempt either to explain or to correct the vulgate. The more obvious punctuation is that adopted by Barth and Kuinoel, viz., a full stop at the end of v. 4; 'So may I never be crossed in love, as it is true that,' &c. But the later editors seem to be right in placing only a comma at *amoris iter*, and understanding it thus: 'When my boyish modesty had been veiled by the toga virilis, and I found no longer any restraint imposed on my inclinations, then first I became acquainted with Lycinna.' Now the *prætexta* is said to have been some-

times laid aside, and the toga libera taken, soon after fourteen, or the age of puberty: though it is probable (Hertzberg, *Quæst.* p. 17,) that sixteen was the usual age; see Becker, *Gallus*, p. 195—7. At this period, therefore, we may assume the connexion to have commenced. But how unusual an expression is this, 'when the bashfulness of the *prætexta* was concealed by the *amictus*!' Hertzberg has good reason to doubt if the latter word, in the sense of the toga virilis, can be opposed to the former, since *amictus* is quite a general term for any outer garment. (See, however, Ovid, *Fast.* vi. 623, compared with 570.) He therefore proposes to read 'Ut mihi *prætexti* pudor est *elatus amictus*,' the Naples MS. giving *prætexti* and *amicus*. *Elatus* is 'dead and buried,' as in v. 9, 'Cuncta tuus sepelivit amor.' Without feeling quite satisfied with this, I incline to it as better than any explanation that has been proposed, especially as it has the best MS. authority in its favour, the word *elatus* excepted. Kuinoel construes *prætextæ amictu*, and comments thus: 'postquam posui cum *prætextæ* pudorem.' In this case *cum* could hardly have been omitted. Barth takes *velatus amictu* as a mere metaphor, 'when I had learned to cover up, and set aside, my modesty.'

Imbuit heu nullis capta Lycinna datis!  
 Tertius haud multo minus est cum ducitur annus;  
 Vix memini nobis verba coisse decem.  
 Cuncta tuus sepelivit amor, nec femina post te  
 Ulla dedit collo dulcia vincla meo. 10  
 Testis erit Dirce tam vero crimine sæva,  
 Nycteos Antiopen accubuisse Lyco.  
 Ah quotiens pulchros ussit regina capillos,  
 Molliaque immites fixit in ora manus!  
 Ah quotiens famulam pensis oneravit iniquis, 15  
 Et caput in dura ponere jussit humo!  
 Sæpe illam immundis passa est habitare tenebris,  
 Vilem jejunæ sæpe negavit aquam.  
 Juppiter, Antiopæ nusquam succurris habenti  
 Tot mala? corrumpit dura catena manus. 20

11 *Testis erit.* — *erat* Lachmann, who remarks, after others, that it is not clear of what fact Dirce is appealed to as a witness. Barth understands, 'testis erit mulierum adversus pellices iram vehementissimam et acerrimam esse.' Hertzberg however more simply explains 'testis erit mihi contra Cynthiam.' The story of Dirce is this. Antiopæ was daughter of Nycteus, and had been married to Lycus, her uncle, king of Thebes. From her were born, by Zeus, Amphion and Zethus. Lycus having repudiated Antiopæ and married Dirce, the jealousy of the latter induced her to treat Antiopæ with the greatest indignity. At last however she escaped, and succeeded in informing her step-sons of her cruel treatment; who accordingly avenged her by killing both Lycus and Dirce. The story is given, with some varieties, by Pausanias, ii. v. § 2, who follows Homer, *Od.* xi. 260. This

account represents her as the daughter of the river Asopus, and ravished by Epopeus. Apollodor. iii. 5, 5. 'Ἀντιόπην δὲ ἠκίζετο Λύκος καθείρξας, καὶ ἡ τοῦτου γυνὴ Δίρκη' λαβοῦσα δὲ ποτὲ, τῶν δεσμῶν αὐτομάτως λυθίντων, ἤκεν ἐπὶ τῶν παίδων ἑπαυλῶν, δεχθῆναι πρὸς αὐτῶν θείλουςα. Οἱ δὲ, ἀναγνωρισάμενοι τὴν μητέρα, τὸν μὲν Λύκον κτείνουσι, τὴν δὲ Δίρκην δῆσαντες ἐκ ταύρου θανοῦσαν ῥίπτουσιν εἰς κρήνην τὴν ἀπ' ἐκείνης καλουμένην Δίρκην. — *tam vero crimine sæva*, i. e. *tam sæva vero crimine*, nempe Antiopen, &c. The *verum crimine* is opposed to the false suspicion of Cynthia, that Propertius had resumed a former connexion. The moral of the story is, to warn Cynthia of the fate of one who had acted with unmerited severity towards a rival.

14 Jacob adopts the unpoetical reading of the ed. Rheg. and Naples MS., *immittens*.

Si deus es, tibi turpe tuam servire puellam :  
 Invocet Antiope quem nisi vincta Jovem ?  
 Sola tamen, quæcumque aderant in corpore vires,  
 Regales manicas rupit utraque manu.  
 Inde Cithæronis timido pede currit in arces. 25  
 Nox erat, et sparso triste cubile gelu.  
 Sæpe vago Asopi sonitu permota fluentis  
 Credebat dominæ pone venire pedes ;  
 Et durum Zethum et lacrimis Amphiona mollem  
 Experta est stabulis mater abacta suis. 30  
 Ac veluti magnos cum ponunt æquora motus,  
 Euris ubi adverso desinit ire Noto,  
 Litore sic tacito sonitus rarescit arenæ ;  
 Sic cadit inflexo lapsa puella genu.  
 Sera tamen pietas ; natis est cognitus error ; 35

21 Jacob gives *servare* (interrogatively) from the Groning. MS. The others edit *servire*, rightly, in my judgment.

23 *Sola*. 'Non adjata a Jove.' Barth.

30 *Abacta*, sc. a Zetho.—*suis*, sibi debitis, quæ *sua* esse, ut mater, putaverat. Hertzberg remarks that *durum Zethum* ought to have come after *Amphiona mollem*, as *abacta* refers directly to the former. The metrical difficulty of the verse will sufficiently account for the arrangement adopted.

31—35 Hertzberg says on this passage, 'Locum a criticis varie vexatum—interpunctione *persanavimus*.' The reader of taste shall form his own opinion on this new 'interpunctio.'

Ac veluti, magnos cum ponunt æquora motus,  
 —Eurus in adversos desinit ire Notos,—  
 Litore si tacito sonitus rarescit arenæ,  
 Sic—cadit inflexo lapsa puella genu—  
 Sera, tamen pietas.

Nor is that adopted by Jacob much

better. There is, no doubt, an obscurity, or perhaps impropriety, in the simile; but *anything* is better than such violent 'interpunctiones.' Kuinoel is perhaps hardly justified in calling it '*præclara comparatio*;' but the sinking down of the wearied mother after her earnest appeal for admission, and the altercation consequent upon it, is not very inaptly illustrated by the silence of the worn-out elements after a storm. With Lachmann, I read *ubi adverso*—*Noto*, the Naples MS. giving *sub adverso Noto*. See v. 5, 24. The others edit *in adversos natos* with the majority of the good copies.

33 The Groning. MS. has *si*, the Naples MS. *sic*. Pucci gives *quum*, probably an explanation of *si*. *Sic tacito* is to be closely connected, *i. e.* *desinentibus, cessantibus ventis tandem silente*.

35 *Sera tamen pietas*. There is some ellipse: '(the conduct of the

Digne Jovis natos qui tueare senex,  
 Tu reddis pueris matrem, puerique trahendam  
 Vinxerunt Dircen sub trucidis ora bovis.  
 Antiope, cognosce Jovem: tibi gloria Dirce  
 Ducitur, in multis mortem habitura locis. 40  
 Prata cruentantur Zetho, victorque canebat  
 Pæana Amphion rupe, Aracynthe, tua.  
 At tu non meritam parcas vexare Lycinnam;  
 Nescit vestra ruens ira referre pedem.  
 Fabula nulla tuas de nobis concitet aures: 45  
 Te solam et lignis funeris ustus amem.

## XVI.

Nox media, et dominæ mihi venit epistola nostræ  
 Tibure: me missa jussit adesse mora,

sons was indeed cruel) yet affection shewed itself at last.' The discovery of their relationship was made by an old shepherd, who had educated the yonths, and whom the poet apostrophises in v. 36.

39 *Cognosce Jovem*. 'Vim Jovis et opem agnosce.' *Kuinoel*.

41 Pucci gives *Zeto*, whence Lachmann ingeniously conjectured *leto*. But *prata Zethi* is quite defensible. The locality was perhaps so called after the event. He (as Jacob remarks) took upon himself the sterner part both in rejecting the mother and afterwards avenging her wrongs, while Amphion sat him down and played a pæan on his lyre. *Aracynthus* was a mountain on the confines of Attica; perhaps confused with the *Ἀρακύναιος* of Æschylus, *Ag.* 309. But Dr. Smith says (*Classical Dictionary* in v.) 'A mountain on the S.W. coast of Ætolia near Plenron, sometimes placed in Acarnania. Later writers erroneously make it a moun-

tain between Bœotia and Attica, and hence mention it in connection with Amphion the Bœotian hero. Prop. iv. 13, 41. Virg. *Ecl.* ii. 24.'

XVI. The poet is supposed to soliloquize on a letter he has just received from his mistress at Tibur. He weighs the inconvenience against the obligation to obey, and concludes with a very touching picture of his funeral, supposing that some accident should happen on the journey.

1—2 The editors generally place a colon at *nostræ*, and make *adesse Tibure* to signify *ad Tibur venire*. Jacob, who thinks the poet was summoned, not from Rome to Tibur, but from Tibur to Rome, defends the ablative by Ovid, *Met.* ii. 512. 'Quæritis, ætheriis quare Regina decorum Sedibus huc adsim.' If the above punctuation be adopted, it is clear that the journey is *from* Tibur. But Hertzberg very rightly observes, that in v. 3—4 a description of Tibur itself

Candida qua geminas ostendunt culmina turres,  
 Et cadit in patulos lympa Aniena lacus.  
 Quid faciam? obductis committam mene tenebris, 5  
 Ut timeam audaces in mea membra manus?  
 At si distulero hæc nostro mandata timore,  
 Nocturno fletus sævior hoste mihi.  
 Peccaram semel, et totum sum pulsus in annum:  
 In me mansuetas non habet illa manus. 10  
 Nec tamen est quisquam, sacros qui lædat amantes.  
 Scironis media sic licet ire via.  
 Quisquis amator erit, Scythicis licet ambulet oris;  
 Nemo adeo, ut noceat, barbarus esse volet.  
 Luna ministrat iter; demonstrant astra salebras; 15

is clearly intended; therefore the poet is to go to that town. Jacob, feeling this objection to his view, says, 'monumentum aliquod Romanum describunt, quod a quodam lacu Aquæ Anienis haud procul aberat; illie inventurum Cynthiam esse.' But it seems far better to adopt the new punctuation of Hertzberg, by which all obscurity and difficulty is at once removed.

3 The topography of Tihur is learnedly illustrated by Hertzberg. The white cliff, of the formation called travertin, the ravine of the Anio, which there dashes rapidly into a wide basin, and the prominent landmarks on each side of the hank described as *geminae turres*, were familiar objects to every Roman, and could only apply to that place.

4 *Lympa*. Hertzberg prefers *Nympha* from the Naples MS. and ed. Rheg. It is well known that the words are identical; nor does a long note seem necessary, to prove that whatever is presided over by a deity may be called by the name of that deity, as *Ceres* and *Bacchus* often signify bread and wine.

6—8 The danger of a night journey in the neighbourhood of Rome, from the roads being infested with handitti, is forcibly expressed. See Juven. iii. 305, x. 20.—For *distulero hæc* some prefer *hæc distulero* from the Groning. MS. and ed. Rheg. On this Lachmann makes a curious remark, which the reader will do well to verify for himself: 'Amant poetæ hæc futura ultima vocali liquefacta ponere.'—*nostro timore*, from personal fear, fear for myself. Hertzberg attempts to connect *nostro mandata timore*, for *nobis timentibus*, as *nostro gemitu* i. 21, 3. This seems as far-fetched as it is unnecessary.

8 *Fletus*, i. e. the consequences to myself of disobeying her behest: *ἀλγῶσεν*, as Barth observes.

9 *Peccaram semel*, 'I had offended only once,' or had neglected to go when summoned on one single occasion, 'and I was cast off' for a whole year.—*totum in annum*, i. e. the year 729, according to Hertzberg's calculation, *Quæst.* p. 16.

11—18 He here alludes to the popular notion that a lover bore a charmed life: see v. 1, 147—9.—*sic*,

Ipse Amor accensas percutit ante faces.  
 Sæva canum rabies morsus avertit hiantis:  
 Huic generi quovis tempore tuta via est.  
 Sanguine tam parvo quis enim spargatur amantis  
 Improbis? exclusis fit comes ipsa Venus. 20  
 Quod si certa meos sequerentur funera casus,  
 Talis mors pretio vel sit emenda mihi.  
 Adferet huc unguenta mihi, sertisque sepulcrum  
 Ornabit custos ad mea busta sedens.  
 Di faciant, mea ne terra locet ossa frequenti, 25  
 Qua facit assiduo tramite vulgus iter!  
 Post mortem tumuli sic infamantur amantum;  
 Me tegat arborea devia terra coma,  
 Aut humet ignotæ cunulus vallatus arenæ;  
 Non juvat in media nomen habere via. 30

*i. e.* si quis amat, is from Pucci. The MSS. have *silicet* or *scilicet*.

16 '*Percutit omnes*. Corrigunt *præcutit*; non recte; nam *præcutit* facem is, qui præcedens percutit; hic autem Amor percutit *ante*.' Jacob. *Percutere* is properly said of those who in carrying links strike the lighted end against a wall to knock off the accumulated ashes. See i. 3, 10. Ovid, *Am.* i. 2, 12, '*Vidi ego jactatas mota face crescere flammæ, Et vidi nullo concutiente mori*.' The accusative after *ministrat* is supported by Lachmann from Virgil (*Georg.* iv. 146), Seneca, and Statius; and therefore to read *equis* for *iter* in v. 15, with Barth and Kuinoel, from one late copy, would be most unreasonable.

19 *Parvo sanguine*, *i. e.* insignificant, *vili*, as offering no prize to recompense the murderer.

20 *Exclusis*. The meaning of this word is obscure. Lachmann pronounces it '*ineptissimum*,' and reads *et currens*. Hertzberg understands

*exclusis commercio hominum*, which is the most plausible explanation. Perhaps however the poet had in mind the double danger both of the journey thither and the return when the lover had been refused admittance.

21 *Meos casus*, death by being waylaid. *Certa funera*, '*si funera sibi parata fore certe sciat*.' Lachmann.

23 *Huc*, *sc. ad funera*. Lachmann reads *hæc* with Gayet, but against the authority of the MSS.

29 Jacob and Lachmann read aut *humer ignotæ cumulis* &c. The MSS. present various corruptions; the Naples MS. gives *humeri* and *cumulis*, the MS. Gron. *humer* (p. 80 Hertz. *humet* according to Jacob) and *tumulus*: the ed. Rheg. *humet*. The epithet *vallatus* applied to *tumulus* would be superfluous, if not inappropriate; and the person buried would hardly be said *vallari cumulis arenæ*, which is applicable rather to one fenced round with a mound than to a dead body covered by it.

## XVII.

Nunc, o Bacche, tuis humiles advolvimur aris:  
 Da mihi pacato vela secunda, pater.  
 Tu potes insanæ Veneris compescere fastus,  
 Curarumque tuo fit medicina mero.  
 Per te junguntur, per te solvuntur amantes: 5  
 Tu vitium ex animo dilue, Bacche, meo.  
 Te quoque enim non esse rudem testatur in astris  
 Lyncibus ad cælum vecta Ariadna tuis.  
 Hoc mihi, quod veteres custodit in ossibus ignes,  
 Funera sanabunt, aut tua vina, malum. 10  
 Semper enim vacuos nox sobria torquet amantes,  
 Spesque timorque animum versat utroque meum.  
 Quod si, Bacche, tuis per fervida tempora donis  
 Accersitus erit somnus in ossa mea,  
 Ipse seram vites, pangamque ex ordine colles, 15

XVII. This very spirited poem bears internal evidence of having been written, like Horace's *Eco!* *recenti mens trepidat metu*, under the influence and inspiration of the god himself whom he addresses. Having been excluded by Cynthia, he consoles himself with wine; and the concluding distich would seem to indicate that he was now becoming tired of the servitude which in El. xxiv. he finally abjures.

2 Lachmann and Barth adopt the reading of the MS. Groning., *bacchato*. But the whole point of the poem is to ask for ease and comfort from the god of wine. The word in the text is also adapted to the simile borrowed from a calm sea.

5 As on the one hand affection is warmed and love promoted, so on the other quarrels arise and separations result from wine.

6 *Vitium dilue*, 'ægritudinem animi quasi ablue et absterge.' — Barth.

12 There is some doubt as to the true reading of this verse. The Groning. MS. gives *animum versat utrinque meum*; the Naples MS. and ed. Rheg. *animo versat utroque modo*. I am inclined to think that *utroque* is genuine, and that the other ablatives are corruptions arising from an attempt to adapt some substantive to the supposed pronoun. I therefore follow Kuinoel and Lachmann rather than Barth and Jacob, who give *versat utroque modo*. Hertzberg has *versat utrinque meum*. The sense is, 'As a sober night is always dismal to a lover who lies *vacuo toro*, and as my mind is distracted at present between hope and the fear of disappointment, therefore I will have recourse to wine.'

Quos carpant nullæ, me vigilante, feræ.  
 Dummodo purpureo spument mihi dolia musto,  
 Et nova pressantis inquinet uva pedes,  
 Quod superest vitæ, per te et tua cornua vivam,  
 Virtutisque tuæ, Bacche, poeta ferar.  
 Dicam ego maternos Ætnæo fulmine partus,  
 Indica Nysæis arma fugata choris,  
 Vesantumque nova nequidquam in vite Lycurgum,

20

17—20 'Provided only I have a never-failing supply of grape juice, I will ever be your votary and poet.' Jacob and Hertzberg seem to have rightly transferred the full stop usually placed at *pedes* v. 18, to *feræ* v. 16, since the condition in *dummodo* refers rather to what follows than to *ipse seram vites* &c.

19 *Cornua*. One of the attributes of Bacchus was κερασφόρος. See Plutarch, *Isid.* §. 35, who identifies the god with Osiris. The true explanation seems to be that the bull was the common Eastern symbol of vitality and physical power, whence it so commonly occurs in the Assyrian sculptures. According to Plutarch, *Symposiac.* lib. ix. ii. §. 3, ἄλφα was the Phœnician name of the ox, which may be supposed to have stood first in a phonetic alphabet as the most important gift of Earth. Hence ἄνδρες ἀλφησται are properly 'traders in cattle;' and hence ἀλφειον, 'the food of cattle,' &c. Now the grape was so naturally associated with the ox, as being one of the most essential vegetable products of the soil, that we need not be surprised at Bacchus being painted with horns. Corn, wine, and cattle, were the three staple commodities of the early settlers, and closely associated in their mythology.

21 *Ætnæo fulmine*. Eur. *Bacch.* Σεμέλη λοχυνθείσα ἀστραπηφόρῳ πυρί.

This legend also is easily explained: in fact, Strabo gave the true interpretation of it long before philology was thought of as a science. The vine, it is well known, delights in volcanic soils, on the potash and sulphur of which it feeds; hence the grape was called the offspring of eruptions. Strabo, lib. xiii. iv: *τινὲς δὲ εἰκότως πυριγενὴ τὸν Διόνυσον λέγεσθαι φασιν, ἐκ τῶν τοιοῦτων χωρίων τεκμαιρόμενοι*. Idem, lib. v. cap. 4, (speaking of Vesuvius, which in his time was not an active volcano,) *τάχα δὲ καὶ τῆς εὐκαρπίας τῆς κύκλης τοῦτ' αἴτιον, ὥσπερ τῇ Κατάνῃ φασί, τὸ κατατεφρωθὲν μέρος ἐκ τῆς σποδοῦ τῆς ἀνερχείσης ὑπὸ τοῦ Αἰτναίου πυρὸς, ἐνόμελον τὴν γῆν ἐποίησεν· ἔχει μὲν γὰρ τὸ λιπαῖνον καὶ τὴν ἐκπυρουμένην βῶλον, καὶ τὴν ἐκφέρουσαν τοὺς καρπούς*.

23 *Vesantum in vite Lycurgum*, 'in the case of Lycurgus,' by a well-known idiom. Various accounts of this Thracian king are given: the epithet *nova* implies that he opposed the introduction of the grape, or, perhaps, some particular variety of it. He is said to have gone mad and to have cut his own knee, or, according to others, to have killed his own son. Apollodor. iii. 5. 1. *Λυκοῦργος δὲ, παῖς Δρύαντος, Ἡδωνῶν βασιλεὺς, οἱ Στρίμονα ποταμὸν παροικοῦσι, πρῶτος ὑβρίσας ἐξέβαλεν αὐτόν. — Ὁ δὲ, μεμηνὼς, Δρύαντα τὸν παῖδα, ἀμπέλου νομίζων κλῆμα κόπτειν, πεδίλει πλήξας, ἀπέ-*



Pentheos in triplices funera grata greges,  
 Curvaque Tyrrenos delphinum corpora nautas 25  
 In vada pampinea desiluisse rate,  
 Et tibi per mediam bene olentia flumina Naxon,  
 Unde tuum potat Naxia turba merum.  
 Candida laxatis onerato colla corymbis  
 Cinget Bassaricas Lydia mitra comas; 30  
 Levis odorato cervix manabit olivo,  
 Et feries nudos veste fluente pedes.  
 Mollia Dircae pulsabunt tympana Thebæ;  
 Capripedes calamo Panes hiantes canent;  
 Vertice turrigero juxta dea magna Cybelle 35  
 Tundet ad Idæos cymbala rauca choros.

κτεῖνε, καὶ ἀκρωτηριάσας αὐτὸν, ἐσω-  
 φρόνησε.

24 In *triplices greges*. Barth supplies *divisa*, which is certainly far better than Kuinoel's '*funera grata in triplices greges pro, triplicibus gregibus*.'—*grata*, i. e. Baccho. Compare Eur. *Bacch.* 680 : ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν, ὡς ἤρχ' ἐνὸς μὲν Αὐρονόη, τοῦ δευτέρου Μήτηρ Ἀγαθή σὴ, τρίτου δ' Ἴνῃ χοροῦ.

25—6 This story is beautifully told in one of the Homeric Hymns to Bacchus. See also Ovid. *Met.* iii. 630 seq.

27 *Flumina*, i. e. *dicam*, v. 21. *Dicam vini flumina per mediam Naxon tibi effluxisse*. The tradition was that at Naxos there was a spring of pure wine; a legend expressive of abundance of the grape. Eur. *Bacch.* 707, καὶ τῇδε κρήνην ἐξανήκ' οἴνου θεός. It was in this fertile and beautiful island, also called *Dia*, that Bacchus met Ariadne mourning for the perfidious Theseus, and that the wedding ceremony was held, which is here alluded to.

30 *Lydia mitra*. Hertzberg con-

siders this to have been a peculiar form of the head-dress, with pendants covering the cheeks. The subject of the Eastern mitra is obscure, and the article upon it in the *Dictionary of Antiquities* is far from satisfactory. The word is familiar to all in an ecclesiastical sense; but all do not know that it is one of the latest parts of the episcopal dress, as it cannot be traced to a period earlier than the tenth or eleventh century. No doubt it was adopted from Byzantine traditions; and it is remarkable that what some wrongly call 'the strings,' are the *infule*, or cheek-pendants alluded to. Various forms of the mitra are seen in the Assyrian sculptures.

32 *Nudos pedes*. Bacchus seems to have been thus represented from the custom of treading grapes. 'Tinge novo mecum direptis crura cothurnis,' Virg. *Georg.* ii. 8. The *vestis fluens* alluded to is the long palla. See iii. 23, 16, and on v. 6, 76.

36 The MSS. give *fundet*. There can be no doubt of the truth of Scaliger's correction, though Jacob hesi-

Ante fores templi crater antistitis, auro  
 Libatum fundens in tua sacra merum.  
 Hæc ego non humili referam memoranda cothurno,  
 Qualis Pindarico spiritus ore tonat. 40  
 Tu modo servitio vacuum me siste superbo,  
 Atque hoc sollicitum vince sopore caput.

## XVIII.

Clausus ab umbroso qua alludit Pontus Averno

tates to admit it. The transposition of *cymbala* and *tympana*, on account of their respective epithets, is mere trifling with the text, and it is surprising that Lachmann should have followed Burmann in the alteration. The *tympana* are 'soft,' i. e. yielding to the blow, because made of stretched hide; the *cymbala* are 'harsh' from their noisy clang. On the other hand, as Hertzberg observes, *molliæ cymbala* is an absurdity.

XVIII. On the death of Marcellus, son of C. Marcellus and Octavia, sister of Augustus, which event took place at Baiæ, B. C. 23, when he was in his 20th year (v. 15). The celebrated passage in the *Æneid*, vi. 860 seq., commemorates and immortalises his memory. From a mistaken notion that the poet speaks of him in v. 9 as having been accidentally drowned, it has been erroneously inferred that suspicion of foul play on the part of Livia was entertained. The silence of Suetonius on the subject of his death is remarkable; but there is no reason to doubt that it was caused by the incautious or excessive use of the bath, added, perhaps, to the enervating effects of the sea air: see on v. 9.

1 The MSS. and edd. give *ludit*,

which by a strange perversity has been retained till the recent edition of Hertzberg; though it is certain that the simple verb can only govern an accusative of the act or person which is the object of sport. *Alludit* is the conjecture of Canter. The Lucrino lake, it is well known, was connected with the Avernian (*Georg.* ii. 161,) by a cutting through the intervening ridge, so as to form a connected series of docks or harbours, called the Julian Port, the outer sea, or bay of Naples, being kept out by the natural barrier of the via Herculis, see i. 11, 12. The lake Avernus is called *umbrosus*, because the overhanging sides were formerly covered with a verdure which imparted a gloomy and dismal aspect to a lake which was already regarded as 'uncannie.' Strabo, v. cap. 4: περικλείεται δ' ἄσπρος ὄφρυσιν ὄρθιαις, ὑπερκειμέναις πανταχόθεν πλὴν τοῦ εἰσπλου, νῦν μὲν ἡμέρως ἐκπεποιημέναις, πρότερον δὲ συνηρεφίσιν ἀγρία ἔλη μεγαλοδένδρων καὶ ἀβάτων, αἱ κατὰ δεισιδαιμονίαν κατὰσκιον ἐποίουν τὸν κόλπον. The Lucrine lake extended nearly up to Baiæ (πλάνεται μέχρι Βαίων, Strabo) whence it is here said *alludere*, to dash up to or wash the hot sulphur baths of that watering place. *Pontus* must therefore be understood

Fumida Baiarum stagna tepentis aquæ,  
 Qua jacet et Trojæ tubicen Misenus arena,  
 Et sonat Herculeo structa labore via,  
 Hic, ubi, mortales dextra cum quæreret urbes, 5  
 Cymbala Thebano concrepuere deo,—  
 At nunc, invisæ magno cum crimine Baiæ,  
 Quis deus in vestra constitit hostis aqua?—

of the Lucrine lake, not of the outer sea. Hertzberg has a suspicion that *Averno* is here put for *Lucrino*, and that *Pontus* is the bay of Naples, shut out by the via Herculis. Strabo, in fact, distinctly says that Artemidorus considered the Lucrine lake to be the *Avernus*.—The topography of the place is known from ancient accounts; but the nature of the ground has been greatly changed, both by the alteration of the coast line and by the singular phenomenon of the *Monte Nuovo* rising up in a single night, Sept. 19, 1538, in the site of the Lucrine lake, which thus disappeared. See Humboldt, *Cosmos*, vol. i. p. 229. It is probable that the via Herculis was in part at least artificial, as Agrippa, who executed the above great work, is said by Strabo to have repaired it (*ἐπισκευάσαι*.) See Ritter on Tac. *Ann.* xiv. 8. 'Lucrino addita claustra,' *Georg.* l. l.

2 *Fumida*. The copies and earlier edd. give *humida*. Scaliger's emendation admits of no doubt. Ovid, *A. A.* i. 256, 'Quid referam Baias, prætextaque litora velis, Et quæ de calido sulphure fumat, aquam?'

3 *Misenus*. See i. 11, 4; Virg. *Æn.* vi. 162, seq.—*sonat*, i. e. 'maris vehementioris impulsu,' as Hertzberg rightly explains. Others understand *equorum ungulis*. But Strabo says it was only as wide as a carriage road, and not easily crossed even on foot. It was, in fact, a long and narrow

trap dyke, which it is quite incredible should ever have been used for horses or even mules, especially as there was, of course, an entrance through it into the Lucrine lake.

5 I have adopted *mortales* (for *mortalis*) from the Naples and Groning. MSS. The nominative, as Hertzberg shows, cannot stand, for two reasons; first, the very next line speaks of Hercules as *deus*, not *homo*; secondly, he was at all events not *mortalis*, even in the condition of *homo* on earth.—*quæreret*, i. e. *conquireret*, *acquireret*.—*quærere mortales urbes* is opposed to *cælum adire*, implied in *deo*. From his legendary conquests in this part of Italy the town of Herculaneum derived its name. He was also the patron, as Hertz. observes, of hot springs, and hence was additionally honoured at Baiæ, as well as at Tibur (v. 7, 82.) Hence, too, there is a peculiar force in *hostis deus*, v. 8, as if the patron god had abandoned the springs and some noxious deity had occupied his place. The anacoluthon in the opening verses presents no serious difficulty; the distich 7—8 containing one of those sudden apostrophes so characteristic of Propertius. The apodosis is at v. 9. 'Where Baiæ is,—formerly favoured by the presence of a god, but now having a less benign influence,—here,' &c. The name of Marcellus, it will be observed, is suppressed.

His pressus Stygias vultum demisit in undas,  
 Errat et in vestro spiritus ille lacu. 10  
 Quid genus, aut virtus, aut optima profuit illi  
 Mater, et amplexum Cæsaris esse focus?  
 Aut modo tam pleno fluitantia vela theatro,  
 Et per maternas omnia gesta manus?  
 Occidit, et misero steterat vigesimus annus: 15  
 Tot bona tam parvo clausit in orbe dies.  
 I nunc, tolle animos, et tecum finge triumphos,  
 Stantiaque in plausum tota theatra iuvent.

9 *His pressus*. This verse is commonly misinterpreted to signify that the youth was drowned in the bay of Baïæ. But it is evident that this is a gratuitous supposition. Such an explanation leaves it doubtful to what *his* refers: in fact it is only by supplying *aquis*, that such a sense could be elicited. But *vultum demisit ad Stygias undas* may be quite a general expression for *mortuus est*.—*demersit* has far less authority than *demisit*, to say nothing of the unusual latinity, in *undas* for *undis*. Equally unnecessary is it to explain *Stygias undas* of the Avernian lake, or rather of a rivulet near the shore (πηγή τις ποταμίου ὕδατος ἐν τῇ θαλάσσῃ, Strabo,) which bore that ominous name. Hertzberg more rightly understands *his Baïis oppressus, afflictus*, showing from Cic. *Ep. ad Fam.* ix. 12, that the climate of Baïæ was considered very relaxing and unwholesome. Strabo too calls the volcanic vapours καυμάδεις.

10 This fine verse is certainly not improved by Lachmanu's punctuation, 'Errat et in vestro, spiritus, ille, lacu.' He is right, however, as to the sense. Marcellus 'flits a spirit' in those fatal waters. The Avernian lake was the very abode of ghosts, νεκυμαντήριον, Strabo v. cap. 4.

12 *Amplexum esse*.—*amplexo* Barth and Kuinoel, but against the good copies. What availed it, the poet asks, that he was connected with the house of Cæsar? 'Amplexus vero erat Augusti focus non tantum adoptione, sed etiam sponsaliis celebratis ante deos Penates cum Julia, Augusti filia.' Barth.

13 The sense is thus given by Hertzberg: 'Quid referam Marcelli ipsius gesta, quid præterea omnia illa, quæ ejus nomine mater gesserit?' Octavia had conducted the duties of her son as Ædile, when he was unable through illness to attend to them. The theatre of Marcellus was erected by Augustus in the name of his nephew. See Tac. *Ann.* iii. 64; Sueton. *Oct.* § 29. 'Quædam etiam opera sub nomine alieno, nepotum scilicet et uxoris sororisque, fecit: ut porticum basilicamque Caii et Lucii; item porticus Livie et Octavie, theatrumque Marcelli.'—*Modo tam pleno* seems more correct than *modo fluitantia*, i. e. quæ nuper fluitare vidimus. To the same gift he alludes in v. 19, *Attalicas supera vestes*. The *aulææ* were not awnings, (*sinuosa vela*, v. 1, 15,) but pictured curtains, as appears from Virgil, *Georg.* iii. 24—5.

16 *Dies*, i. e. the brief life of Marcellus.

Attalicas supera vestes, atque omnia magnis  
 Gemmea sint ludis: ignibus ista dabis. 20  
 Sed tamen huc omnes, huc primus et ultimus ordo:  
 Est mala, sed cunctis ista terenda via est.  
 Exoranda canis tria sunt latrantia colla;  
 Scandenda est torvi publica cymba senis.  
 Ille licet ferro cautus se condat et ære, 25  
 Mors tamen inclusum protrahit inde caput.  
 Nirea non facies, non vis exemit Achillem,  
 Cræsum aut, Pactoli quas parit humor, opes.  
 Hic olim ignaros luctus populavit Achivos,  
 Atridæ magno cum stetit alter amor. 30  
 At tibi, nauta, pias hominum qui trajicis umbras,  
 Huc animæ portent corpus inane tuæ,

20 The MSS. agree in *ista*. Jacob and Lachmann, apparently by an oversight, print *usta*, which is also given by Kuinoel from a late MS., though not by Barth. The reading is decidedly inferior, as it ought rather to have been *urenda*. On the contrary, *ista* (so often used in contempt) happily expresses the perishable and worthless nature of such gifts.

21 *Huc*, sc. tendimus. The Naples and Gron. MSS. have *huc*, which Lachmann reads in both places, sc. 'hoc omnes coguntur facere.'

29 *Ignaros*, sc. imprudentes, canas mali nescientes. *Alter amor* is the love of Chryseis; whence Clytemnestra taunts her husband with having been *Χρυσείδων μείλιγμα τῶν ἰπ'* 'Διφ. Ag. 1414. Lachmann gives *altus amor*, and refers *magno stetit* to the Greeks, not to Agamemnon himself. Hertzberg more correctly paraphrases: 'quo tempore A. iterum amore male mulctatus est;' observing that in all his loves Agamemnon was unfortunate. The meaning is sufficiently simple: Agamemnon retained

Chryseis to his own cost, because to that of his people; the pestilence being sent in consequence of his refusal to restore her.

32 Lachmann and Kuinoel read *sua* for *tuæ*, which latter is found in all the copies. The passage is obscure, and has been variously altered and explained. Hertzberg has a rather tedious note of four pages upon it: *Tuæ animæ* are 'tui venti, tuæ flamina, O Cbaron,' as Puoci interpreted it: *tibi*, i. e. 'tuo dicto obedientes.' *Corpus inane* is for *umbram mortui*, the confusion between the soul and the body being, as is elsewhere remarked, very common in the Latin poets. This explanation is the best that has been proposed. Few however will consider it satisfactory. I venture to suggest the following: 'At tibi nauta, pias hominum qui trajicit umbras, Huc animæ portet corpus inane tuæ,' i. e. 'Tibi, O Marcelle, huc portet Charon corpus inane animæ tuæ,' (sc. vita defunctam,) Quæ, &c. The natural mistake of connecting *tibi*, *O nauta*, necessarily led to the corruption of *trajicit* to *trajicis*.—Lachmann

Qua Siculae victor telluris Claudius et qua  
Cæsar ab humana cessit in astra via.

## XIX.

Objicitur totiens a te mihi nostra libido;  
Crede mihi, vobis imperat ista magis.  
Vos, ubi contempti rupistis frena pudoris,  
Nescitis captæ mentis habere modum.  
Flamma per incensas citius sedetur aristas, 5  
Fluminaque ad fontis sint reditura caput,  
Et placidum Syrtes portum et bona litora nautis  
Præbeat hospitio sæva Malea suo,  
Quam possit vestros quisquam reprehendere cursus,  
Et rapidæ stimulos frangere nequitiae. 10  
Testis, Cretæi fastus quæ passa iuvenci  
Induit abiegnæ cornua falsa bovis;

quotes 'corpus inane animæ' from Ovid, *Met.* ii. 611, and xiii. 488. So Hor. *Od.* iii. 11, 26, 'inane lymphæ dolium.'

33 *Claudius*, i. e. Claudius Marcellus, conqueror of Syracuse B. C. 212. To him Ovid alludes, *Fast.* iv. 873, 'Utque Syracusæ Arethusidas abstulit armis Claudius, et bello te quoque cepit, Eryx,' &c. The meaning of the whole passage is thus given by Hertzberg: 'Hoc Charontem obsecrat, ut Marcellum eo advehat, qua via ad sodes beatorum ducat. Hac quondam avum Claudium cecidisse, hac divum Cæsarem ingressum ulterius etiam astra petisse.' *Humana via* is the road which all must tread, i. e. death, according to the same authority: but why not *ab hominum conversatione*? In astra must of course be understood of Julius Cæsar

alone: *qua* (agit or vivit) Claudius, i. e. in Elysium, is to be supplied in the former part of the verse.

XIX. The poet endeavours to prove that the passions of the female sex are stronger and less under control than in men.

5 *Sedetur*. The potential of *sedare*. Kuinoel reads *sedaret* from the Palatine MS., which however is manifestly wrong, the verb being active.

8 *Malea*. Pucci observes that Virgil shortens the second syllable, *Æn.* v. 193, 'Maleæque sequacibus undis.' The Greek is Μάλεια. It seems certain that the diphthong *ei* as well as *ai* is susceptible of being pronounced short before a vowel. So Æschylus uses *ἐγεία*, *Ag.* 972, and we have *Æschylæo* in iii. 26, 41.

12 See v. 7, 57.

Testis Thessalico flagrans Salmonis Enipeo,  
 Quæ voluit liquido tota subire deo.  
 Crimen et illa fuit patria succensa senecta 15  
 Arboris in frondes condita Myrrha novæ.  
 Nam quid Medæ referam quo tempore matris  
 Iram natorum cæde piavit amor?  
 Quidve Clytæmnestræ, propter quam tota Mycenis  
 Infamis stupro stat Pelopea domus? 20  
 Tuque o Minoa venumdata, Scylla, figura,  
 Tondens purpurea regna paterna coma.  
 Hanc igitur dotem virgo desponderat hosti!  
 Nise, tuas portas fraude reclusit Amor.  
 At vos, innuptæ, felicius urite tædas: 25

13 *Salmonis*. See on i. 13, 21.

15 *Crimen*. For criminosa, by a Greek use, as *μίσσημα, στήγημα* &c. applied to persons. Compare i. 11, 30. 'Ah pereant Baia, crimen amoris, aque.'—*patria succensa senecta*, 'flagrans amore patris senis Cinyræ.' Kuinoel. See Ovid, *Met.* x. 298.

17 *Medæ*, sc. crimen. The same word must be supplied in v. 19. The construction is, 'cum Medæ amor piavit (explevit) matris iram (sc. in Creusam) cæde natorum suorum:' when the love of a mother was so far overcome by her infatuated attachment that she killed her own children. *Matris ira* is the resentment she felt as a mother, on the father of her children deserting her for another. And this is contrasted with the conflicting emotion, *amor conjugis*. Jacob considers the construction to be; 'quid referam quo tempore Medæ amor matris iram piavit.' But this leaves the genitive *Clytæmnestræ* unprovided for except by supplying *amor*.

21 *Tuque O* &c. i. e. tu quoque, O Scylla, venumdata es, capta, Minois

puleritudine. On this Propertian use of *figura* see i. 4, 9. Scylla, daughter of Nisus king of Megara, (sometimes wrongly confounded with Scylla the marine monster, as in v. 4, 39) sold herself and her country to Minos, king of Crete, by cutting off a certain purple lock of her father's hair. See on *Æsch. Cho.* 615 &c. Pausan. *Att.* i. xix. 5: *ἐς τοῦτον τὸν Νίσον ἔχει λόγος, τρίχας ἐν τῇ κεφαλῇ οἱ πορφύρας εἶναι, χρῆναι δὲ αὐτὸν ἐπὶ ταύταις ἀποκαρείσας τελευτᾶν. 'Ὡς δὲ οἱ Κρήτες ἤλθον ἐς τὴν γῆν, τὰς μὲν ἄλλας ἤρουν ἐξ ἐπιδρομῆς τὰς ἐν τῇ Μεγαρίδι πόλεις, ἐς δὲ τὴν Νισαίαν καταφεύγοντα τὸν Νίσον ἐπολιόρκουν· ἐνταῦθα τοῦ Νίσου λέγεται θυγατέρα ἑρασθῆναι Μίνω, καὶ ὥς ἀπέκρινε τὰς τρίχας τοῦ πατρὸς.*

22 *Tondens*. 'Cum purpurea coma patris Nisi regnum simul tondens et excidens.' Barth. Perhaps we should read *purpuream comam*, to which *regna* would stand in apposition; 'comam a qua pendeat regni salus.' See on iv. 13, 2.

23 *Hanc dotem*, i. e. prodendæ patris. Compare v. 4, 56. 'Dos tibi non humilis prodita Roma venit.'

Pendet Cretæa tracta puella rate.  
 Non tamen immerito Minos sedet arbiter Orci:  
 Victor erat quamvis, æquus in hoste fuit.

## XX.

Credis eum jam posse tuæ meminisse figuræ,  
 Vidisti a lecto quem dare vela tuo?  
 Durus, qui lucro potuit mutare puellam!  
 Tantine, his lacrimis, Africa tota fuit?  
 At tu, stulta, deos tu fingis, inania verba!

5

26 *Tracta rate.* She was tied to the rudder of Minos' ship.

27 Though a conqueror, he showed his justice even in the case of an enemy, i. e. in avenging even an enemy by punishing her who had betrayed him.

XX. Barth is of opinion that the present elegy is one of the earliest of the poet's compositions; and he places the date at A. U. C. 723, while Hertzberg assigns A. U. C. 732. He shrewdly observes, that the name *Cynthia* does not occur in it; and it is certainly not easy to understand vv. 9 and 13 otherwise than as implying the commencement of their connexion (in 726). Lachmann and Jacob, indeed, follow Scaliger in beginning a new elegy at v. 11, and transposing the distich 13, 14 before 11, 12. But the MSS. are against them, nor is there any want of continuity in the ordinary arrangement. Having invited Cynthia (or Hostia) to accept his protection and regard, he immediately proceeds to arrange the terms as if he were *ipso facto* her recognised lover. Such a fragmentary and unfinished address of ten lines is not rashly to be attributed to the poet. Who the faithless rival alluded to in v. 1—2 may have been, is unknown.

2 *Dare vela a lecto.* ἐκ τῶν ἀβροτίμων προκαλυμμάτων ἐπλευσεν, Æsch. Ag. 700.

4 *Tantine* is the reading of Pucci: the MSS. give *tantine* in *lacrymis*, except that *in* is omitted in the MS. Gron. Jacob has *tantine* in *lacrymis*, which he explains 'inter lacrymas'; Hertzberg *tantine*, *his lacrymis*, &c. i. e. 'hac lacrymante'; Lachmann *Tantine* in *lacrymis* *Africa grata fuit?* Barth *Tantine* in *lucris* &c. and lastly Kuinoel, with Heinsius, *Tantine ut lacrymes* &c. Of these various attempts I prefer that of Hertzberg; but *his lacrymis* is rather, perhaps, the ablative of price, the more full expression being, 'tantine fuit Africa tota, ut his domine lacrymis tibi constaret?'

5 *At tu* &c. 'But you, simpleton, console yourself by fancying that there are gods who will avenge his perfidy: vain belief! while he meanwhile is perhaps cherishing another.' Hertzberg condemns this simple explanation, which is due to Kuinoel, and prefers the following: 'Tu deos veros esse et quales deos esse decet (perjurii vindicæ) falso tibi persuades. At illi perfidiam non curant,' &c. while *verba fingis* he takes in a different sense, 'verba componis, ne perfidum credere amatorem sustineas.' Jacob says: 'sensus est: et deos et



Forsitan ille alio pectus amore terat.  
 Est tibi forma potens, sunt castæ Palladis artes,  
 Splendidaque a docto fama refulget avo.  
 Fortunata domus, modo sit tibi fidus amicus.  
 Fidus ero: in nostros curre, puella, toros. 10  
 Tu quoque, qui æstivos spatiosius exigis ignes,  
 Phœbe, moraturæ contrahe lucis iter!  
 Nox mihi prima venit; primæ data tempora noctis  
 Longius in primo, Luna, morare toro;  
 Fœdera sunt ponenda prius, signandaque jura, 15  
 Et scribenda mihi lex in amore novo.  
 Hæc Amor ipse suo constringet pignera signo;  
 Testis sideræ tota corona deæ.

inania promissa tu fingis;—illa istius deos, per quos juraverat, promissaque, quæ dederat, vera fingens, quæ essent inania, se ipsa fefellit.' But it may be doubted if *fingere inania verba* could mean *fingere falsa verba vera esse*. Accordingly Lachmann gives *vera* for *verba*.

7 *Palladis artes*. See on i. 2, 27. On the *doctus avus*, whom some have supposed to be the poet Hostius, Hertzberg has a not very convincing discussion, *Quæst.* p. 38—9, where he insists that Cynthia (*i. e.* Hostia) must have been born of *libertini*, but makes no attempt to account for the strong expressions *splendida fama* and *docto avo*. The *avus* in question may probably have been celebrated as an actor or musician on the stage; for the highly laudatory words of the poet may fairly be regarded as the language of compliment. Nothing whatever is known of Cynthia's parentage.

10 One of the inferior MSS. gives *sinus*, which is certainly more elegant than the vulgar, and is adopted by Barth and Kuinoel. Had the poet already conferred the name Cynthia on his mistress, he would probably

have written 'Cynthia curre' for 'curre puella.'

12 *Moraturæ lucis*, *i. e.* the day which would in the natural course of events linger on. Compare 'Luna moraturis sedula luminibus,' i. 3, 32.

15—20 'The marriage rite has first to be duly solemnised.' This is not (as Jacob supposes) mentioned as a reason why the day should be shortened and the night protracted; but he checks his impatience by the consideration that a certain delay must take place. The allusion to the marriage is of course allegorical; he means, 'We must first make a formal engagement to live faithfully to each other.' Such compacts appear to have been really made among the Romans, where *justum matrimonium* was out of the question. It has been shewn on ii. 7, 1, that Propertius could not legally have married Cynthia if he had wished.

17 *Signo*. So Juvenal, alluding to the shameless marriage of Messalina with Silius, x. 336, 'veniet cum signatoribus anspex.' As the marriage is not a real, but only a pretended one, so the signatures and the witnesses

Quam multæ ante meis cedent sermonibus horæ,  
 Dulcia quam nobis concitet arma Venus! 20  
 Namque, ubi non certo vincitur fœdere lectus,  
 Non habet ultores nox violanda deos,  
 Et quibus imposuit, solvit mox vincla libido:—  
 Contineant nobis omina prima fidem!  
 Ergo, qui pactas in fœdera ruperit aras, 25  
 Pollueritque novo sacra marita toro,  
 Illi sint, quicumque solent in amore dolores,  
 Et caput argutæ præbeat historiæ;  
 Nec flenti dominæ patefiant nocte fenestræ:  
 Semper amet, fructu semper amoris egens. 30

are impossible personages. For *tota* all the copies give *torta*, which Hertzberg alone retains, explaining it of the apparent revolution of the heavens, and comparing *Æn.* v. 738, 'torquet medios nox humida currus,' and Ovid, *Met.* ii. 71, 'cælum—Sideraque alta trahit celerique volumine torquet.' As a matter of poetical taste, one would prefer *tota*, as there is something fine in calling *all* the 'conscia sidera' to witness the contract.—*sideræa dea*, i. e. *noctis*.

19 *Quam multæ* &c. 'How many hours must pass in talk,—must be talked away—before,' &c. Barth and Kuinoel read *cedant*; the latter even interprets *quam ante* in reference to *fœdera sunt ponenda prius*, making vv. 17, 18, parenthetical.

21 *Namque*. 'The delay is wearisome, but still necessary; for, if a contract be not duly made,' &c.

22 *Violanda*. This is the reading of Jacob and Hertzberg after Pucci. The Naples MS. gives *vigila*, the Gron. MS. *vigilanda*, which is adopted in most editions. The sense is, 'violare noctem,' or 'si quis noctem violaturus est, penam non luit.'

23 *Nox* is the reading of all the

good copies, and is retained by Jacob and Hertzberg. Some inferior MSS. give *nox*. Jacob supposes the order of the words to be: 'quibus libido vincla imposuit, iis (una) nox solvit (ea),' adding, 'quo nihil potest dici melius.' But this is a complexity of construction which no language will bear, if it is to convey intelligible sentiments. It is more probable that *nox solvit* forms an antithesis with *contineant*.—*omina prima*, i. e. auspicia quasi nuptialia.

25 *Pactas in fœdera*, 'pledged in attestation of the contract.' The Groning. MS. gives *actas in fœdere*. Barth and Kuinoel *tactas* from a late copy. *Ergo* introduces the terms of the mutual agreement: 'Accordingly, let us pledge ourselves as follows; May he who violates,' &c., where the words *qui ruperit* are applied by the poet to his own case.

28 *Argutæ historia*. 'La nouvelle galante.'—Barth. Hertzberg also correctly understands 'the gossip of the neighbourhood.'

29 'Nec flenti (illi) patefiant dominæ fenestræ.' Compare the beautiful lines in v. 7, 15—18. Jacob in-

## XXI.

Magnum iter ad doctas proficisci cogor Athenas,  
 Ut me longa gravi solvat amore via.  
 Crescit enim assidue spectando cura puellæ:  
 Ipse alimenta sibi maxima præbet amor.  
 Omnia sunt tentata mihi, quacumque fugari 5  
 Possit: at ex omni me premit ipse deus.  
 Vix tamen aut semel admittit, cum sæpe negavit;  
 Seu venit, extremo dormit amica toro.

clines to the reading of the Groning. MS. *patefactæ*, understanding *sint* from v. 27.

XXI. It is altogether uncertain whether the journey to Athens here spoken of was ever really made, or even really contemplated. It may have been a mere threat,—a *ruse* to alarm the jealousy of Cynthia. The argument bears some resemblance to the various passages in the first book (i. 1. 30; *ib.* 6 and 15,) where he speaks of travelling as a remedy for love. Hertzberg is inclined to suspect that the same journey is here alluded to: but observes (*Quæst.* p. 26,) that if he had really made the tour of Athens and Asia, some allusion to it might have been looked for in the following elegies. It seems more probable that he was becoming anxious to shake off Cynthia, though he disguises his real feelings. We may perhaps surmise, that the poet, who has elsewhere frequently arranged his elegies in connected couplets, purposely placed the present after the preceding, that the commencement of his love might be contrasted with the valediction—for such it virtually is—he has resolved to pronounce.

6 *Ipse deus*, i. e. the very god who compels me to gaze, afflicts and distresses me by the sight. *Ille* for *ipse* is only found in the later copies.

8 *Amica*. This is the reading of all MSS. and early edd. Sealiger proposed *amicta*, (in the sense of *operta* iii. 6, 6, and *vestita* *ibid.* 18,) which the obsequious Broukhusius (Broeckhnizen) pronounces 'ex tripode dictum;' and he is followed by Lachmann, Barth, Kuinoel. Hertzberg places only a comma after *deus*, (v. 6,) and makes it the subject to *admittit* and *negavit*, thus ingeniously introducing some sort of necessity for a new nominative *amica*. But I cannot persuade myself that this was the poet's meaning. *Amicta* is certainly probable, though the word is rather unusual in the precise sense to be conveyed; yet *amica*, if taken with *admittit* and the following verbs, and not with *dormit* alone, has nothing objectionable in itself. *Venit* is understood by some as a *verbum amatorium* for *copiam dat sui*. Lachmann more probably regards it as opposed to *admittit*, i. e. whether I go to her or she to me.—*extremo toro*, i. e. *extrema sponda*, Hor. *Ep.* iii. 22, for the bed had a raised ledge (*pluteus*) on one side, the outer part

Unum erit auxilium; mutatis Cynthia terris  
 Quantum oculis, animo tam procul ibit amor. 10  
 Nunc agite, o socii, propellite in æquora navim,  
 Remorumque pares ducite sorte vices;  
 Jungiteque extremo felicia lintea malo:  
 Jam liquidum nautis aura secundat iter.  
 Romanæ turres et vos valeatis amici, 15  
 Qualiscumque mihi tuque puella vale.  
 Ergo ego nunc rudis Hadriaci vehar æquoris hospes,  
 Cogar et undisonos nunc prece adire deos.  
 Deinde per Ionium vectus cum fessa Lechæo  
 Sedarit placida vela phaselus aqua, 20  
 Quod superest, sufferte pedes, properate laborem,  
 Isthmos qua terris arcet utrumque mare.  
 Inde ubi Piræi capient me litora portus,  
 Scandam ego Theseæ brachia longa viæ.

being called *sponda*; which explains *fractus utroque toro*, iii. 8, 4. See Becker, *Gallus*, p. 291, and inf. v. 8, 68.

9 Hertzberg rightly follows Lachmann in regarding *Cynthia* as the nominative rather than the vocative: 'Cum Cynthia non amplius videbo, non amabo amplius.'

12 *Ducite sorte vices*, 'draw lots for your turns at the oar in couples.' Virg. *Æn.* iii. 509, 'Sternimur optatæ gremio telluris ad undam, *Sortiti remos*.' It seems that they drew lots (1) who should be paired, and (2) in what order they should relieve each other. But the sense may be, 'pull the equal pairs of oars in your allotted places.'

16 One MS. is said to give *tuque Johanna vale*. The scribe was evidently thinking of his own Cynthia.

19 *Lechæo*. One of the harbours of Corinth on the side of the Sinus Corinthiacus. The isthmus had to

be crossed by travellers to Athens, and a boat taken on the other side, or the rest of the journey was performed by land. Hertzberg seems to understand v. 21 in the latter sense. It may however refer only to crossing the isthmus; for v. 23 seems rather to imply his sailing into the Piræus, though Jacob says 'ad terrestre iter ea oratio,' (sc. Piræi litora portus) 'optime vertitur.' In truth it is ambiguous, for *litora* might refer equally to the ship touching the shore, and to the traveller who merely approaches the port by land. The isthmus is only three or four miles in the narrowest part. The word itself is perhaps a corruption of *ἐλισθμος*: *ἐλισθμῶν* occurs *Od.* vi. 264.

23 Lachmann alone prefers the reading of the Groning. MS., *mea lintea portus*. But he candidly adds, 'utra lectio verior sit, non possum dicere.'

Illic vel studiis animum emendare Platonis 25  
 Incipiam, aut hortis, docte Epicure, tuis.  
 Persequar aut studium linguæ, Demosthenis arma,  
 Librorumque tuos, docte Menandre, sales;  
 Aut certe tabulæ capient mea lumina pictæ,  
 Sive ebore exactæ, seu magis ære manus; 30  
 Aut spatia annorum, aut longa intervalla profundi,

25 It is not very easy to comprehend on what grounds almost every commentator has felt great difficulties about this passage. 'When arrived at Athens,' says the poet, 'I shall betake myself to the study of Plato, Epicurus, or Menander.' Nothing can be simpler, no resolve more prudent and reasonable. 'But,' says one, 'Epicurus was not *doctus*; besides, *docte Menandre* occurs just below. We should read *dux Epicure*.' Another will have it that *studiis Platonis* and *studium Demosthenis* cannot have been written by the poet; and therefore corrects *spatiis* or *stadiis*. Even Lachmann was so far led away by these trifling and hypercritical objections, that he has enclosed vv. 25—6 in brackets as spurious: and even Hertzberg adds, 'fortasse rectius abessent;' a verdict from which we may be allowed to dissent. See the remark on El. 8, 4, *supra*. Some have maintained that *studia Platonis* cannot signify 'the study of Plato;' to which Hertzberg replies that (as indeed must be obvious to every scholar) the words mean 'studia, qualibus Plato vacabat.' Lastly, the objection that *vel—aut* cannot be used as disjunctives, has perhaps but little force in a poet like Propertius. Granting that the use is not strictly correct, (see on ii. 8, 11) can a modern editor guarantee that a Roman poet never by any possibility did or could

write inaccurately? I can only say, that I do not agree with Hertzberg in explaining *vel studiis* as equivalent to *etiam studiis*. Lachmann's note is excellent, and the examples he quotes show that the Romans used (1) *aut—, ant—, vel—*; (2) *non—, nec—, aut—, vel—*; (3) *non—, aut—, vel—*. But of *vel—, aut—*, he can adduce no instance. Who shall venture to condemn the present passage, even if a *ἀπαρ λεγόμενον*, unless we moderns are to prescribe laws for the ancients? These details perhaps admit only of observation, not of being reduced to fixed rules. All who write or speak in living languages do so intuitively, and without the consciousness of any formal restraint: and we are by no means sure that we exactly realise the Roman feelings of propriety in speaking.

27 *Persequar*. Perhaps the word means something more than *sequar*, since we know from v. 1, 134, that the poet was intended for the bar in early life. The Groning. MS. has *prosequar*, a very good reading.

28 Jacob follows Lachmann in placing a stop after *librorumque*, and understanding *studium*, to which *tuos sales* may stand in opposition, as *arma* in the preceding verse. There is nothing more than a poetical enallage in *tuos sales librorum*.

30 *Manus*. A bold expression for *manuum opera*.

Lenibunt tacito vulnera nostra sinu;  
 Seu moriar, fato, non turpi fractus amore;  
 Atque erit illa mihi mortis honesta dies.

## XXII.

Frigida tam multos placuit tibi Cyzicus annos,  
 Tulle, Propontiaca qua fluit Isthmos aqua,  
 Dindymus, et sacrae fabricata juvenca Cybellæ,

32 *Tacito sinu*, 'in a quiet nook;' 'in silent retirement.' Heinsius reads *situ*.—*situs* is properly 'the being let alone,' and thence the consequences of it, neglect, decay, dirt, &c. A similar word is *sinus*, also perhaps from *sinere*, *lâv*. But a *nook* is a *fold* or *bend*; whence *sinus*.

33 *Fractus*, &c. 'Or, if I am to die, it will at least be by a natural death, and not through grief at being the victim of a discreditable attachment.' 'Recte' (says Hertzberg) 'contuleris Britannorum heart-broken.' From the epithet *turpi* we may infer that this elegy was not addressed 'ad Cynthiam,' as most editors have thought, probably from regarding *Cynthia* in v. 9, as the vocative. Nor does v. 16 militate against the view that it is designed to inform his friends of the intended journey and its motives. For he there takes leave of her in common with other persons and other objects.

XXII. This elegy is addressed to the same friend as i. 6, &c. and is an exhortation that he should return to Rome after a long residence at the noble and picturesque city of Cyzicus on the Propontis (sea of Marmara). He had followed his uncle to Asia in the capacity of legatus (see on i. 6, 34,) and after his year of office had expired, remained for the sake of plea-

sure and improvement in that country. The chief point of the poem is the *laudes Italiae*, much in the same strain as the well-known passage, *Georgic* ii. 136, &c.

2 *Fluit Isthmos*. For the connexion of the island on which the city stood with the continent was only by a bridge.

3 *Dindymus*. A mountain of this name, close to the city, was famous for the worship of the Asiatic goddess Rhea or Cybele, like that of the same name in Phrygia.—*juvenca* is the conjecture of Vossius, and has been admitted by all the later editors for *inventa*. The particular allusion cannot be fully explained from deficiency of direct testimonies: but as the identity of Rhea or Cybele with Isis or Io is unquestionable, and as the cow was the Indian as well as the Egyptian symbol of Earth, there can be no difficulty in supposing that a famous statue of Cybele under this form existed at Cyzicus. Hertzberg observes that the impress of a cow is very frequent on Cyzicenean coins. The MSS. give *sacra*. Pucci wrote on the margin of the ed. Rheg., 'Dindyma qua Argivum fabricata inventa Cybele est,' but whether from his MS. or his conjecture is uncertain. Hertzberg reads 'Dindyma sacra Rhem, et fabricata juvenca Cybellæ,'—but his reasons scarcely

Raptorisque tulit qua via Ditis equos.  
 Si te forte juvant Helles Athamantidos urbes, 5  
 Nec desiderio, Tulle, movere meo :  
 Tu licet aspicias cœlum omne Atlanta gerentem,  
 Sectaque Persea Phorcidos ora manu,  
 Geryonæ stabula, et luctantum in pulvere signa  
 Herculis Antæique, Hesperidumque choros, 10  
 Tuque tuo Colchum propellas remige Phasim,  
 Peliacæque trabis totum iter ipse legas,

seem to justify so wide a departure from the copies. He is probably right in regarding *Cybele* as the dative, since our poet prefers the Greek form of the genitive in *es*. Lachmann accordingly has edited *Cybeles*.

4 No other record of Proserpine having been carried down to Hades at Cyzicus exists, except a single passage quoted by Hertzberg from the Latin anthology. Among the endless affinities of the ancient deities, due perhaps in great part to the confusion of Semitic and Indo-germanic legends with various local modifications of belief, Proserpine, Isis, and Io, and therefore Cybele, become eventually identified as personifications of the moon. Hence we may expect to find the worship of Proserpine connected with that of Cybele.

5—18 The whole of this passage forms one connected sentiment, of which this is the brief outline: 'However much you may be pleased with the beauties of art and nature by the Hellespont, and however little, in consequence, you may care to return to your friends; know, that if you were to visit all the wonders of the world, Italy would be found to equal any of them.'

7 *Licet aspicias*. 'Though you may love to gaze on the statues of

Atlas, Perseus, and Hercules,' &c. Humboldt has clearly shown that the ancient Atlas is the magnificent volcano now known as the Peak of Teneriffe, which is 12,172 feet above the sea, and generally has its snow-capped cone enveloped in clouds. The highest of the Atlas mountains in the N. W. of Africa rises to 11,400 feet; but it does not appear to have been the original giant of the Hesiodæan mythology. See *Aspects of Nature*, vol. i. p. 144.

9 *Signa*. Not, as Hertzberg thinks, any *statues*, but *vestigia*, the marks fancifully supposed to be left by the wrestling heroes. The event was said to have taken place in Mauretania. Pliny *N. H.* v. 1. But it is more probable that the poet means the works of art preserved at Cyzicus. It will be observed that where he speaks of actual travels in the following verses, he confines himself to reasonable distances from that city. To send his friend to the extreme west, and then back to Asia, is an improbable arrangement. On the oxen of Geryon see v. 9, 2.—I have preferred the form *Geryonis* (Gr. Γερών, *Æsch. Ag.* 870), the reading of the Naples and Groning. MSS., to *Geryonæ* or *Geryoni*, the former of which is commonly adopted from the ed. Rhag.

Qua rudis Argoa natat inter saxa columba  
 In faciem proræ pinus adacta novæ,  
 Et si, qua Ortygiæ visenda est ora Caystri, 15  
 Et qua septenas temperat unda vias:  
 Omnia Romanæ cedent miracula terræ:  
 Natura hic posuit, quidquid ubique fuit.  
 Arnis apta magis tellus, quam commoda noxæ,  
 Famam Roma, tuæ non pudet historiae. 20  
 Nam quantum ferro, tantum pietate potentes  
 Stamus; victrices temperat ira manus.  
 Hic Anio Tiburne fluis, Clitumnus ab Umbro  
 Tramite, et æternum Marcius humor opus;  
 Albanus lacus et socia Nemorensis ab unda, 25

13 *Argoa columba*, i. e. cum columba Argoa adesset. (Hertz.) See on iii. 18, 39.

15 *Ortygiæ* is probably the dative of place, 'at Ortygia.' 'Et si navigaveris, qua memorabilis Caystri ora juxta Ephesum tendit.' *Hertzberg*. The reading is doubtful: most of the copies give *origæ* or *orige*, but some of the earliest editions have *ogygiæ*, *origiæ*, or *gygai*. Kuinoel prints a verse which will not even scan; *Et si qua Gygei &c.* Ortygia was the ancient name for Ephesus, or rather of a grove near that city, connected with the worship of Diana and Latona. The reading adopted from Vossius by Barth, *Ortygiæ—Caystri* is not improbable, as the river might have been called *Ortygian* from the vicinity of the grove, though an objection has been raised, that it was not on the very bank of that river, but of the Cenechrius.

16 '*Temperare* propria significatione liquor Nili dicitur, qui denuo semper per vias suas effunditur, novasque aquas prioribus addit, et has suis miscet.' *Hertzberg*. This explanation is too artificial: the poet pro-

bably only meant 'reduces his speed and volume by dividing his waters into seven channels.' It is not, perhaps, certain, that the Nile is here spoken of. Barth suggests that the Rhesus, a river of the Troad, may be meant, which Strabo describes as having seven mouths. Yet few readers, unless the context clearly determined the matter, could hesitate to refer the familiar expression to the famous Nile.

19 *Commoda noxæ*, 'damno inferendo: magis vincunt quam nocent Romani.' Barth.

22 *Ira temperat*, i. e. ira facile remissa temperat victoriam. 'Sic ex studio brevitatis interdum loquuntur poetæ, ut dicant rem fieri ab aliquo, a quo nihil impedimenti interponitur, quo minus fiat.' Note on *Æsch. Suppl.* 612. Others understand 'postquam vicinus quamvis irati manibus temperamus.'

24 *Marcius humor*. See on iv. 2, 12.

25 The Naples and Groning. MSS. give *socii*, whence *Hertzberg* reads 'Albanusque lacus, socii Nemorensis et unda,' (et for ab from MS. Grou.) explaining *socii* as equivalent to *pro-*



Potaque Pollucis lympha salubris equo.  
 At non squamoso labuntur ventre cerastæ,  
 Itala portentis nec fluit unda novis;  
 Non hic Andromedæ resonant pro matre catenæ,  
 Nec tremis Ausonias, Phœbe fugate, dapes; 30  
 Nec cuiquam absentes arserunt in caput ignes,  
 Exitium nato matre movente suo;  
 Penthea non sævæ venantur in arbore Bacchæ;  
 Nec solvit Danaas subdita cerva rates;  
 Cornua nec valuit curvare in pellice Juno, 35  
 Aut faciem turpi dedecorare bove:

*pinqui*. The two lakes, the former of immense depth, and believed to be an extinct crater, now *Lago di Albano*, certainly cannot with truth be said (as Lachmann asserts) to have a common source. But it is so probable that Propertius records some tradition to that effect, that it seems rash to depart from the reading generally received. There has always been, as there still is, a popular tendency to connect deep waters, whose sources are unknown, by underground communications with other lakes. Barth and Kuinoel also give *Albanusque lacus*, which is found in two or three corrected copies. *Nemorensis* is now *Nemi*.

26 *Lympha*. The Naples MS. has *nympha*. The pond in the forum Romanum, called *Lacus Juturnæ*, is here meant, from which Castor and Pollux are said to have watered their horses after the battle at Lake Regillus, Ovid, *Fast.* i. 707. The enthusiasm with which the Latin poets enumerate the rivers and springs and aqueducts can only be understood by remembering the great scarcity of wholesome water over a large district of lower Italy.

29 *Andromedæ*. 'For Andromeda

through her mother's fault.' See on v. 7, 65.

30 *Ausonias dapes*. The banquet of Thyestes. The sense is, 'You have not to fear an Italian banquet as you were horrified by that in Greece.'

31 The story of Althæa, who threw on the fire the fatal log of wood, the δαλὸς ἥλιξ of Æsch. *Cho.* 607, by which the death of her son Meleager was caused. Pausan. *Phocic.* x. cap. 31. τὸν δὲ ἐπὶ τῷ δαλῶ λόγον, ὡς δοθείη μὲν ὑπὸ Μοιρῶν τῇ 'Αλθαίᾳ, Μελέαγρῳ δὲ οὐ πρότερον ἴδει τὴν τελευταίην συμβῆναι, πρὶν ἢ ὑπὸ πυρὸς ἀφανισθῆναι τὸν δαλὸν, καὶ ὡς ὑπὸ τοῦ θυμοῦ καταπρήσειεν αὐτὸν ἡ 'Αλθαία, τοῦτον τὸν λόγον Φρύνηχος ὁ Πολυφράδμονος πρῶτος ἐν δράματι ἔδειξε Πλευρώνι.

'Ἐκ ἀνερπὸν γὰρ οὐκ ἤλκετο μέρος'  
 ἵππειά δέ νιν φλόξ κατεβαίνατο  
 δαλὸς περθεύμενος  
 Μαιρὸς ἐν' αἰνῇ κατασχεύοντι.

—*absentes ignes* is elegantly used, because, ordinarily, fire can only damage the persons of those in contact.

33 *In arbore*, i. e. sedentem. See Eur. *Bacch.* 1093.

36 *Bove*, for *bovis figura*, in allusion to Io. See iii. 20, 17.

Arboreasque cruces Sinis, et non hospita Graiis  
 Saxa, et curvatas in sua fata trabes.  
 Hæc tibi, Tulle, parens, hæc est pulcherrima sedes;  
 Hic tibi pro digna gente petendus honos. 40  
 Hic tibi ad eloquium cives, hic ampla nepotum  
 Spes et venturæ conjugis aptus amor.

## XXIII.

Ergo tam doctæ nobis periire tabellæ,  
 Scripta quibus pariter tot periire bona!  
 Has quondam nostris manibus detraxerat usus,  
 Qui non signatas jussit habere fidem.

37 *Cruces*. The commentators usually supply *valuit curvare* from v. 35. But this, as Barth observed before Hertzberg, will not explain the accusative *saxa*, nor could *curvare curvatas trabes* be tolerated. We must therefore supply *non valuit habere* or *adhibere*, as Lachmann suggests—in *sua fata*, because the robber was killed as he had killed others, by being tied to fir-trees which were bent together and then let go. Hence he was called *πινυοκάμπτης*. The *saxa* are the Scironian rocks, which are interposed awkwardly enough, since in *sua fata* must refer, not to Sciron, hut to Sinis. Perhaps the poet confused the two stories, since both robbers were killed by Theseus. See however iv. 16, 12. Hertzberg understands the rocky Isthmus where Sinis dwelt. Pausan. ii. 1, 4: *ἔστι δὲ ἐν τῷ Ἰσθμῷ τῆς ἀρχῆς, ὅθα ὁ ληστής Σίνης λαμβανόμενος πινύων ἦγεν ἐς τὸ κάτω σφᾶς. Τοιοῦτῃ διεφθάρη τρόπῃ καὶ αὐτὸς ὑπὸ Θησέως ὁ Σίνης*.

40 *Pro digna gente*. 'Amhiendi tibi sunt honores et magistratus capiendi prout nobilitas gentis tue pos-

tulat.' Barth. Tullus was therefore yet a youth, and an aspirant to the usual routine of offices in the city. The concluding verse shows that he was not yet married.

41 *Ad eloquium*. 'To whom you may exhibit your eloquence, and for whom you may profitably employ it.'

XXIII. This little poem stands alone in the writings of Propertius. It is a playful lament on the loss of his *tabellæ*,—thin tablets of wood, covered with wax, and hinged together, used for the transmission of messages by post,—and concludes with the offer of a reward for their recovery.

2 *Tot bona*. For the book was lost in returning from Cynthia, and with it therefore the answer she had sent.

4 *Non signatas*, 'Even without being sealed.' For the method of folding and tying these missives the reader may consult Becker's *Gallus*, p. 339.

Illæ jam sine me norant placare puellas, 5  
 Et quædam sine me verba diserta loqui.  
 Non illas fixum caras effecerat aurum:  
 Vulgari buxo sordida cera fuit.  
 Qualescumque, mihi semper mansere fideles,  
 Semper et effectus promeruerè bonos. 10  
 Forsitan hæc illis fuerant mandata tabellis:  
 'Irascor, quoniam es, lente, moratus heri.  
 An tibi nescio quæ visa est formosior? an tu  
 Non bene de nobis crimina ficta jacis?'  
 Aut dixit: 'Venies hodie, cessabimus una: 15  
 Hospitium tota nocte paravit Amor.'  
 Et quæcumque volens reperit non stulta puella,  
 Garrula cum blandis dicitur hora dolis.  
 Me miserum, his aliquis rationem scribit avarus,  
 Et ponit duras inter ephemeridas! 20  
 Quas si quis mihi rettulerit, donabitur auro.

5 *Sine me.* 'They were as effectual as my presence in appeasing the anger of my mistresses.' The good copies agree in *puellas*: Lachmann and his predecessors give *puellam* from corrected MSS. Elsewhere, however, (as iii. 26, 57,) he boasts of a plurality of female acquaintances. Compare *Martial*, xiv. 8. 'Nondum legerit hos licet puella; Novit quid cupiant vitelliani.'

9 *Qualescumque*, sc. fuerunt. Supr. El. 21, 16, 'Qualiscunque mihi tuque puella vale.' — *promeruerè*, 'they won for me.'

14 The MSS. give *non bona*. All the editors have admitted *non bene*, from one late copy and two of the early edd. Jacob quotes *bene* from the Naples MS.

17 *Volens*. This is the correction of Broukhusius for *dolens*, which is clearly against the sense.

18 *Dicitur*, i. e. condicitur, indi-

citur. This reading was restored by Lachmann from the MS. Groning. The others have *ducitur*. Kuinoel reads *ducitur hora jocis*, the last word from Heinsius. But a little consideration will show that this is far from the poet's meaning, and indeed from common sense. Cynthia would not write 'while the time was passing in jokes,' but she would add 'such persuasive and complimentary expressions as a clever girl can devise when she invites to an interview.' *Blandi dolis* may be understood of stealthy or clandestine meetings; or 'dolosæ blanditiæ,' κρόφιοι δαρμερμολ.

20 *Duras ephemeridas*, 'his clumsy ledgers;' or, perhaps, 'his heartless accounts.' Hertzberg refers *duras* to the thick and heavy clasped books in which the miser kept his daily reckonings. Ovid has copied this passage, *Am.* i. 12, 25.

Quis pro divitiis ligna retenta velit?  
 I puer, et citus hæc aliqua propone columna,  
 Et dominum Esquiliis scribe habitare tuum.

## XXIV.

Falsa est ista tuæ, mulier, fiducia formæ,  
 Olim oculis nimium facta superba meis.  
 Noster amor tales tribuit tibi, Cynthia, laudes;  
 Versibus insignem te pudet esse meis.  
 Mixtam te varia laudavi sæpe figura; 5  
 Ut, quod non esses, esse putaret amor.  
 Et color est totiens roseo collatus Eoo;  
 Cum tibi quæsitus candor in ore foret.  
 Quod mihi non patrii poterant avertere amici,  
 Eluere aut vasto Thessala saga mari, 10  
 Hæc ego, non ferro, non igne coactus, et ipsa

22 *Ligna* is from Pucci. The others have *signa*.

XXIV. Kuinoel pronounces this elegy 'ingenue nitore commendabilis.' One almost regrets to find the poetry of a romantic attachment dispelled by a most unfeeling and unexpected farewell, conveying at once a taunt (v. 8.) and a boast that he has escaped from a great danger. But we cannot forget that Cynthia was really in fault; the concluding elegy shows that the separation had cost the poet a pang, and contains a fair apology for his apparently harsh conduct. It will be observed that this elegy has a particular reference to the introductory one of the first book; to which it therefore forms a *palinodia*.

2 *Oculis meis*. The meaning is a little obscure. Kuinoel explains 'oculorum iudicio,' Hertzberg 'oculis

quasi spoliis quibusdam superba,' as a lover's eyes are said *capi*, to be captivated. But this seems to be less consistent with what follows; the admission that he had seen her with partial eyes. Hence the sense must rather be supplied thus: 'made conceited by the charms which my partial eyes discovered in you, and which found expression in my impassioned verse.'

4 *Te pudet esse*, i. e. pudet me te insignem esse, &c.

5 *Varia figura*, i. e. variis pulchritudinis partibus, elementis. See ii. 3, 9, seqq.

6 Barth compares Theocr. vi. 18, ἡ γὰρ ἔρωτι Πολλάκις, ὃ Πολύφημῃ, τὰ μὴ καλὰ καλὰ πέφανται.

7 *Roseo Eoo*. 'The blush of morning.' *Georgic* i. 288. 'Aut cum sole novo terras irrorat Eous.'

9 *Patrii amici*. Compare i. 1, 25,

Naufragus Ægæa verba fatebor aqua.  
 Corruptus sævo Veneris torrebar aheno;  
 Vinculus eram versas in mea terga manus.  
 Ecce coronatæ portum tetigere carinæ, 15  
 Trajectæ Syrtes, ancora jacta mihi est.  
 Nunc demum vasto fessi respiscimus æstu,  
 Vulnèraque ad sanum nunc coiere mea.  
 Mens Bona, si qua dea es, tua me in sacraria dono.  
 Exciderant surdo tot mea vota Jovi. 20

ib. 9, and for *ferro* and *igne*, a metaphor from surgery, ib. 27.

12 Hertzberg alone retains the reading of all the copies, *verba fatebor*. The others admit the probable conjecture of Passerat, *vera fatebar*. The words would then allude to the fine elegy, i. 17, where he bewails his absence from Cynthia in the midst of a storm. There is not, perhaps, much difficulty in understanding *et ipsa* for *nec ipsa*, i. e. continuing the negative sense; but *vera* affords an unsatisfactory meaning: for what did he then confess to be true? We shall probably be right in understanding the whole passage thus: 'As for that enthrallment which I once said neither my friends nor even magic arts could prevent,—all this I will now confess to have been mere words, and that without being put to the torture I once challenged; nay, even though again in such danger of a shipwreck as formerly called forth all those tender expressions.' This is nearly the sense as given by Hertzberg. By the words *naufragus* &c. he means to say, 'Place me in like danger again, and see if I will use the same language towards Cynthia.'

15 *Coronatæ*. Cf. *Georgic* i. 303.

'Ceu fessæ cum jam portum tetigere carinæ, Puppibus et læti nautæ imposuere coronas.'

19 *Dono*, i. e. I make an offering of myself, as a *tabula votiva* for having escaped as it were a moral shipwreck. Barth and Kuinoel adopt the needless correction of Heinsius, *condo*.—*Condere in aliquid* is a construction familiar to Propertius, as ii. 1, 42, 'condere nomen in Phrygios avos;' iv. 19, 16, 'Arboris in frondes condita Myrrha novæ.' But the same Grecism explains *donare in aliquid*. 'Ipsum se pro donario vel divitiarum donat Bonæ Menti.' Lachmann. *Mens Bona*, as Hertzberg well observes, is not an abstract idea personified by the fancy of the poet, but a real goddess worshipped as such by the Romans, and possessing a temple. See Ovid, *Fast.* vi. 241, and compare *Am.* i. 2, 31.

20 *Exciderant*. 'I dedicate myself to you, since all my vows had been slighted by Jupiter before I had recourse to you (i. e. to Reason) for liberating me.' Others have proposed *exciderint*, or *exciderunt*. The ed. Rheg. has *exciderent*. See on v. 7, 15. 'Jamne tibi exciderant vigiliæ furta suburnæ?'

## XXV.

Risus eram positus inter convivia mensis,  
 Et de me poterat quilibet esse loquax.  
 Quinque tibi potui servire fideliter annos:  
 Ungue meam morso sæpe querere fidem.  
 Nil moveor lacrimis: ista sum captus ab arte. 5  
 Semper ab insidiis, Cynthia, flere soles.  
 Flebo ego discedens, sed fletum injuria vincet.  
 Tu bene conveniens non sinis ire jugum.  
 Limina jam nostris valeant lacrimantia verbis;  
 Nec tamen irata janua fracta manu. 10  
 At te celatis ætas gravis urgeat annis,

XXV. The subject of the last is continued, and more explicit reasons are given for the poet's resolution to resign all connexion with Cynthia. Lachmann and Jacob, following the suggestion of Pucci, print this elegy in continuation with the preceding. It is however probable that the present is a reply to her expostulations and tears on receiving the last.

1 *Risus eram*. Hertzberg regards *risus* as the substantive, γῆλος, and so Kuinoel had explained it. As the pluperfect of *rideor* it is less suited to the sense.

3 *Quinque annos*, i. e. from the year 726 to the beginning of 732, according to the careful chronology of Hertzberg (*Quest.* p. 16,) who includes in his reckoning the year of separation mentioned iv. 16, 9, 'Pecaram semel, et totum sum pulsus in annum,' which seems to have been a. v. c. 729. That the word *fideliter* must not be taken in the sense we are wont to attach to it, as implying exclusive devotion to one, has been before observed, and is clear from admissions frequently made in the foregoing elegies. So *fidem*, v. 7, 53.

6 *Ab insidiis*. The motive for crying is generally an artful one. Such is the force of *ab*.

7 *Flebo ego*, i. e. ego quoque.—*tu*, 'it is you who,' &c.

9 *Lacrymantia*. Compare i. 17-44, where the door is spoken of as susceptible of feelings of compassion. So concise however is the language of our poet, that he may have meant, 'lacrymis perfusa inter verba querentis.' The Latin language is not capable of the precision which characterises the Greek. It has been said that words which bear two meanings have no meaning. Ambiguous interpretations are to be avoided if possible: but the alternative is very often to dogmatise; and the student is more apt to exercise thought in deciding between two proposed versions than when he is spared the trouble of thinking at all by what may be the wrong decision of an editor.—*nec tamen*, see on iii. 20, 52.

11 *Celatis*, 'tacite adlabentibus,' Kuinoel. Rather, *dissimulatis*.—The imprecation, bad as it is and cruel in a former lover to utter it, must be taken for what it is worth in the mouth

Et veniat formæ ruga sinistra tuæ!  
 Vellere tum cupias albos a stirpe capillos,  
 Ah, speculo rugas increpitante tibi;  
 Exclusa inque vicem fastus patiare superbos, 15  
 Et quæ fecisti, facta queraris anus.  
 Has tibi fatalis cecinit mea pagina diras.  
 Eventum formæ disce timere tuæ.

of a Roman, to whom it came almost as a form and a matter of course, poetically at least. See v. 5, 75.

13—16 Lachmann and Hertzberg follow the best MSS. in reading *cupias*, *patiare*, and *queraris*. Jacob and the other two editors prefer the future on the authority of Pucci, (the Groning. MS. having *cupies*.) The optative seems better to agree with *has diras*, v. 17.

14 The MSS. have *a speculo*. Barth reads *et*, Kuinoel *at*.—*ah* is often written *a* in the copies. *Et speculo*, i. e. *vel ipso speculo*, is a good reading, but is found only in the corrected MSS.

18 *Eventum formæ*. 'Quod formæ tuæ eveniet, rugas intelligit et canos, cumque his conjunctum contemptum.' Barth.

# PROPERTII

## LIBER QUINTUS.

### I.

HOC, quodcumque vides, hospes, qua maxima Roma est,  
Ante Phrygem Ænean collis et herba fuit;  
Atque ubi Navali stant sacra Palatia Phœbo,  
Evandri profugæ concubuerunt boves.

The elegies in this book are of a miscellaneous character, and of dates varying between A. U. C. 726 and 738. It is the opinion of Lachmann, in which Hertzberg concurs, that they were not published during the life of the poet, but collected and edited by his friends; and he thinks that they are generally in a more rude and imperfect state than the others. However this may be, it is certain that not a few of these posthumous poems are of surpassing beauty, and a very high order of poetical merit. There is a marked difference in style between this book and the first, especially in the studied use, in the first, of long words at the end of the pentameters.

I. This difficult elegy, as far as v. 70, is supposed by Hertzberg to have been designed as a proemium to a book of Roman Fasti, undertaken by the poet, probably in the year of the city 726, and just before his love for Cynthia, in imitation of the *Alfira* of Callimachus. To the same work probably belong El. 2, 4, 9 and 10, all of which are among his earliest performances. The latter part of the present elegy was evidently added

after his attachment had commenced, and was meant as a kind of apology for not pursuing the historic style of composition further, but devoting himself to amatory versification. (See iv. 3, 5.) Hence the *hospes* addressed in v. 1, originally represented an imaginary stranger to whom the poet was pointing out the antiquities of the city; the idea of making him speak in the character of a Babylonian Seer seems to have subsequently suggested itself.

1 The MSS. have *quam* for *qua*. The mistake arose from supposing *quam maxima* was an intensive superlative.

3 *Navali Phæbo*. 'Significat ædem Apollinis in monte Palatino, quam Augustus A. U. C. DCCXXVI propter navalem ad Actium de Antonio et Cleopatra reportatam victoriam Apollini, cui hanc victoriam navalem tribuebat, extruxerat.' Kuinoel. See on v. 6, init. The *Navalis Phæbus* of the Palatine was the local *Actius Apollo* whom Augustus thus honoured by transferring his cultus to Rome. See *Æn.* viii. 704.—*Palatia*, as usual, means the Palatine hill itself, not the buildings upon it. Compare '*pecorosa palatia*' inf. v. 9, 3.



Fictilibus crevere deis hæc aurea templa; 5  
 Nec fuit opprobrio facta sine arte casa.  
 Tarpeiusque pater nuda de rupe tonabat,  
 Et Tiberis nostris advena bubus erat.  
 Quo gradibus domus ista Remi se sustulit, olim  
 Unus erat fratrum maxima regna focus. 10  
 Curia, prætexto quæ nunc nitet alta Senatu,

5 *Hæc aurea templa, i. e.* hæc templa, nunc inaurata, olim creverunt fictilibus deis. *Creverunt* implies that they were of native growth in their earliest form, (of turf, boughs, &c.) rather than works of elaborate art. Ovid, *Fast.* i. 203. 'Frondebis ornabant quæ nunc Capitolia gemmis.' *Casa* is used for a *shrine*, as inf. 9, 28.

7 *Tarpeius pater.* Afterwards Jupiter Capitolinus. Compare with this passage *Æn.* viii. 347. Ovid, *Fast.* i. 201. 'Tarpeia fulmina' occurs as late as Juvenal, xiii. 78.

8 The sense is, 'hic Tiberis advena fuit non nobis, sed bubus nostris;' *i. e.* hic, ubi homines colunt advenam Tiberim, olim pascebant boves. The expression is not unfrequent, and may be explained by the natural conception of a river, whose waters, according to the ancient pantheism, were a divinity, visiting different spots in its course, as a traveller arrives at different towns in succession, and is an *advena* to each. See Ovid, *Fast.* ii. 68, where we have 'advena Thybris;' ib. v. 268; 'advena Nilus;' ib. iii. 524, 'haud procul a ripis, advena Tibri, tuis.' Also ib. v. 639, 'Et quem nunc gentes Tiberim noruntque timentque, Tunc etiam bobus despiciendus erat.' The forum boarium is specifically meant, which occupied the site of the old Velabrum, *i. e.* the low ground between the river and the Palatine. The poet therefore means, that there was

no one then to greet the waters of the Tiber but a few oxen.

9 The best MSS. have *quo or quod*. Kuinoel and Lachmann give *qua*. 'Præteritum sustulit nunc adpriorum positum esse existimo, ut sit narrantis et nova nunc asserentis, imperfectum erat describentis: Illic, quo domus Remi se sustulit, *i. e.* ubi gradibus imposita est, in Palatio, unus focus exinde pro magnis regnis erat.' Hertzberg: who shows in a very learned note, that the *gradus* here spoken of are the βαθφοί of Plutarch (*Romul.* § 20,) and the *scalæ Cassi* of Solinus, *i. e.* steps from the Palatium to the Circus Maximus. They are perhaps alluded to by Ovid, *Fast.* i. 263, who is speaking of the Tarpeia arx: 'Inde, velut nunc est, per quem descenditis, inquit, Arduus in valles et fora clivus erat.' The *domus Remi*, more commonly called *casa Romuli*, was traditionally said to have been the veritable abode of the founder of Rome, and as such was repaired and kept up even to the time of the empire. See iii. 7, 20; Ovid, *Fast.* i. 199. It stood on the Palatine hill. *Quo sustulit* may be simply understood, 'the spot to which the hut of Romulus raised itself by steps,' &c. This passage confirms Mr. Macaulay's conjecture (Pref. to *Lays of Ancient Rome*) that it was removed from its original site near the Circus.

11 *Prætexto, i. e.* prætextato. The use of the word is not strictly correct, since only the toga was 'bordered,' and

Pellitos habuit, rustica corda, patres.  
 Buccina cogebat priscos ad verba Quirites;  
 Centum illi in prato sæpe Senatus erat.  
 Nec sinuosa cavo pendebant vela theatro: 15  
 Pulpita sollemnis non oluere crocos.  
 Nulli cura fuit externos quærere divos,  
 Cum tremeret patrio pendula turba sacro,  
 Annuaque accenso celebrare Parilia fœno,

not the wearers. The broad margin of purple, with the *latus clavus* inwoven on the front of the tunic (Hor. *Sat.* i. 6, 28), was the distinctive dress of the wealthy and dignified senator, who seven centuries before had been clad in the leathern jerkin (*βαῖρα*) of a shepherd. The *Curia* here spoken of is the new one consecrated by Augustus, which did not stand on the site of the old *Curia Hostilia*.

14 *Centum illi*. The original hundred appointed by Romulus.

15 *Vela*. The awning of the theatre set up by (or rather for) Marcellus. See on iv. 18, 13.—*crocos*, *i. e.* saffron water sprinkled on the stage in jets, both to cool the air and to afford a refreshing smell. Ovid, *Fast.* i. 343. 'Nec fuerant rubri cognita fila croci,' where *fila* are the pistils of the *crocus sativus*, hence called 'spica Cilissa' inf. v. 6, 74. Martial, v. 25, 'rubro pulpita nimbo Spargere, et effuso permauisse croco.' This use of saffron was derived from the east, where it is still continued.

18 *Tremere pendula*, *trepidaret suspensa*. In allusion to the awe which superstition inspires in ignorant minds. Hertzberg thinks, with some probability, that *pendula* cannot signify *suspensa* in this sense, and refers it to certain feats of rope-dancing performed by rustic actors before hanging up the *oscilla* of Virg. *Georg.* ii. 389.—The allusion in *ex-*

*ternos divos* is to the cultus of Greek, Egyptian, and Syrian gods (and the God of the Jews was included in the same category by the Romans,) introduced into Rome in the later times of the Commonwealth, but much more extensively under the Empire. Compare iii. 25, 2.

19 The construction is, 'et tunc illis cura fuit celebrare Palilia accenso fumo, quæ hodieque novantur,' &c. The poet seems to have used the copulative where we should have expected the adversative particle, as if he had intended to write *celebraret*. For a full account of the Palilia, or Parilia, see the *Dictionary of Antiquities*. The ancient and rude sport of running through the smoke and blaze of lighted hay is well known; see inf. 4, 77; Ovid, *Fast.* iv. 731. Certain expiatory rites (*lustra*) were performed with the blood of the October horse; which rites are said *novari*, *i. e.* solemniter fieri, after the old fashion. The horse was killed for the purpose six months beforehand, and the tail was cut off (whence *curto equo*) that the blood might drop on the altar of Vesta, from which it was removed in a concrete form to be used as a *suffimen*, mixed with other substances enumerated by Ovid, *Fast.* iv. 733. 'Sanguis equi suffimen erit, vitulique favilla; Tertia res, duræ culmen inane fabæ.' No antithesis is intended between the

Qualia nunc curto lustra novantur equo. 20  
 Vesta coronatis pauper gaudebat asellis;  
 Ducebant macræ vilia sacra boves.  
 Parva saginati lustrabant compita porci,  
 Pastor et ad calamos exta litabat ovis.  
 Verbera pellitus sætosa movebat arator, 25  
 Unde licens Fabius sacra Lupercus habet.

ancient bonfire and the modern use of the horse's blood; since the latter, as Hertzberg truly observes, must have been, in its very nature, a rude and primitive rite; but the sense is, 'non illo tempore externos deos querebant, sed festa talia celebrabant, qualia nunc annua Palilia, quibus equi suffimine et feno accenso lustra conduntur.'

21 *Coronatis asellis.* On the feast of Vesta, or the fifth before the Ides of June, a procession took place in honour of that goddess, in which the prominent figure was an ass decked with strings of loaves. Ovid, *Fast.* vi. 313. 'Ecce coronatis panis dependet asellis, Et velant scabras florida sarta molas.' Ibid. v. 347, 'Quem tu, Diva, memor, de pane monilibus ornas.' The origin of the custom is explained at length in that passage.

23 *Parva compita.* The epithet appears generally to imply that the Compitalia were celebrated on a small scale. To refer it to the actual width of the crossways, as having been formerly less, is, as Lachmann says, inconsistent with fact, since crowded cities have narrower ways than less populous ones. This is, perhaps, a hypercritical objection; Hertzberg explains *parva* by *pauca*, which is scarcely better.

24 *Ad calamos.* This is said in reference to the subsequent introduction of the Tyrrhenian trumpet. Virg. *Georg.* ii. 193. 'Inflavit cum pinguis ebur Tyrrhenus ad aras.'

25 *Pellitus*, 'decked with pieces of goat-skin.'—*sætosa verbera* are the blows inflicted with thongs of raw goats' hide by the Luperci on all whom they met in the streets, and especially on the women. This was regarded as a cause of prosperity and fecundity. Ovid, *Fast.* ii. 31. 'Mensis ab his (i. e. februis) dictus, secta quia pelle Luperci Omne solum lustrant, idque piamen habent.' See also ib. 427—455, and lib. v. 102. The festival is described in detail, ib. ii. 267, &c. I add an interesting passage from Plutarch, *Quæst. Rom.* § lxviii. Διὰ τί κύνα θύουσιν οἱ Λούπερκοι; (Λούπερκοι δ' εἰσιν οἱ τοῖς Λουπερκάλιαις γυμνοὶ διαθέντες ἐν περιζώμασι; καὶ καθ' ἡμέραν σκῦται τῶν ἀπαντῶντων) πρότερον ὅτι καθαρμός ἐστι τῆς πόλεως τὰ δρώμενα, καὶ τὸν μῆνα Φεβρουάριον καλοῦσι, καὶ νῆ Δία τὴν ἡμέραν ἐκείνην Φεβράτην, καὶ Φέβραρον τὸ τῶν σκυτῶν ἦθει καθικνεῖσθαι, τοῦ ῥήματος τὸ καβαίρειν σημαίνοντος; τῷ δὲ κυνὶ πάντες, ὡς ἔπος εἰπείν, Ἕλληνας ἐχρῶντο καὶ χρώνται γὰρ μέχρι νῦν ἱνιοὶ σφαγίῳ πρὸς τοὺς καθαρμούς. The Lupercalia having fallen into disuse were restored by Augustus, Sueton. *Oct.* § 31.

26 *Unde, ex quo more.*—*licens*, petulans, protervus. It is easy to infer that the conduct of these men was marked by coarse liberties. The Luperci (see *Dict. of Antiq.*) or priests of the god Lupercus, were divided into two classes, the Fabii and the Quintilii, called after the gens of their respective founders, the follow-

Nec rudis infestis miles radiabat in armis;

Miscebant usta prœlia nuda sude.

Prima galeritus posuit prætoria Lycmon;

Magnaue pars Tatio rerum erat inter oves. 30

Hinc Titians Ramnesque viri, Luceresque coloni,

Quattuor hinc albos Romulus egit equos.

ers of Romulus and Remus. See Ovid, *Fast.* ii. 377. 'Risit et indoluit Fabios potuisse Remumque Vincere, Quintilios non potuisse suos.'

29 Whether with Jacob and Hertzberg we read *Lycmon*, which has most MS. authority, or *Lucmo* with Barth, Lachmann, and others, the *Lucumo*, or Tuscan noble, is meant. The word is properly a title rather than a proper name; but in this instance Hertzberg regards it as the latter, from the contrast with Romulus, v. 32, and Tattius, since the three tribes mentioned in v. 31, respectively represented these three chiefs. It is not so clear that Lycmon is a correct Greek form of the word. Strabo (lib. v. cap. 2.) writes Λουκούμων, whom he makes the son of Demaratus, and afterwards the king Lucius Tarquinius Priscus. (Livy, i. 34.) *Lucumo* may easily have been shortened into *Lucmo*, just as Strabo writes *Tusculum* Τοῦσκλον, and Plutarch spells *Catulus* Κάτλος. Compare the forms *spectaculum*, *oraculum*, &c. Dr. Donaldson observes (*Varron.* p. 71.) 'Luemo is an accurate transcription of the Etruscan *Lawhme*.'—*galeritus* is explained by Jacob as wearing the *pileus sacerdotalis* of goat-skin, since the offices of sacerdos and imperator were anciently combined; but Hertzberg with more probability regards *galerus* as the rustic cap made of wolf-skin (*Æn.* vii. 688, 'fulvosque lupi de pelle galeros Tegmen habent capiti,') so that the *Lucumo*, like Tattius in the next verse, would be a sort of shepherd-king. Both *galea*

and *galerus* are from γαλή, the latter of the two words being for γαληρός. Varro, *L. L.* v. §. 75, says that a kind of bird was called *galeritus*, 'quod in capite habet plumam elatam.' From the peaked shape of a similar cap or mitre the priest of Jupiter is called 'apicatus Dialis,' Ovid, *Fast.* iii. 397. See also Juven. *Sat.* vi. 120; viii. 208.—*prætoria*, the general's tent, so called from *prator* (στρατηγός,) which was originally the military title of the Consul.

30 *Pars rerum*. 'Inter oves degubat, jus dicebat, imperia dabat.' Hertzberg: who rightly observes, that if *res* here meant 'property,' the poet would not have used *inter*. He means that the chief duty which devolved on the king was to decide disputes between his pastoral subjects.

31 *Titians*. The singular—perhaps a participle—of *Titientes* or *Titienses*. Barth and Kuinoel, with Lachmann, give *Tities* against the MSS. The Sabine tribe bore this name, the Ramnes or Ramnenses representing the Latins, and the Luceres the Pelasgic or Etruscan element of early Rome. They are called *coloni*, not as agriculturists, but as a 'colonia deducta ex Etruria.' (Hertz.) It may be worth while to observe that Ovid, *Fast.* iii. 131, makes the first *u* in *Luceres* long: 'Quin etiam partes totidem Titiensibus idem, Quosque vocant Ramnes, Luceribusque dedit.' *Tities* are 'the warriors;' *Varronianus*, p. 26.

32 *Hinc*, ex tam parvo initio, Romulus triumphed over the Cœnienses. Livy. i. 10, &c.

Quippe suburbanæ parva minus urbe Bovillæ,  
 Et, qui nunc nulli, maxima turba Gabi,  
 Et stetit Alba potens, albæ suis omine nata, 35  
 Hac, ubi Fidenas longe erat ire, via.  
 Nil patrium, nisi nomen, habet Romanus alumnus:  
 Sanguinis altricem non pudet esse lupam.  
 Huc melius profugos misisti, Troja, penates.  
 Heu quali vecta est Dardana puppis ave! 40  
 Jam bene spondebant tunc omina, quod nihil illam

33 The sense seems to be, 'minus suburbanæ erant Bovillæ, parva urbe;' *i. e.* cum res Romanæ parvæ erant. *Quippe* gives the reason why Romulus could really triumph over towns which were afterwards almost part and parcel of Rome. Bovillæ was indeed about ten miles distant: yet Ovid also (*Fast.* iii. 667.) applies the same epithet: 'Orta suburbanis quondam fuit Anna Bovillis.'—Gabii, once an important Alban or Latin town, was at this time almost deserted. *Hor. Ep.* i. 11, 7.

36 *Longe erat ire.* The Naples MS. has *isse*. Pucci reads *longa*—*via*, probably from his own conjecture. Hertzberg regards *Fidenas* (-atis) as an adjective agreeing with *via*: 'hac, ubi via Fidenas, longe ire erat.' Lachmanu joins *Fidenas vias*, with which he might have compared *Baia aqua*, i. 11, 30. All the copies agree in *vias*. On the whole, the most probable explanation appears to be this: 'hac via, qua longum iter ad Fidenas videbatur.' To take a journey even to Fidenæ was a serious matter: Alba, which lay on the other side of it, was considered almost as far off as the antipodes.

38 Barth and Kuinoel give *nunc pudet*, with the Aldine of 1515. The Romans however even in the times of their greatest prosperity and degeneracy of character never felt

ashamed of the much-cherished legend of Romulus and the she-wolf. The meaning is sufficiently clear:—'the condition of Rome is so changed, that the only possession she can be said to hold directly from her ancestors is her name: of *that* she has no reason to be ashamed.'

39 *Melius, felicius, quam si Græcis præda cessisses.* Barth.—*huc, sc.* iu tam bellicosam terram.—*quali ave*, quam bouo omiue. *Hor. Od.* i. 15, 5, 'mala ducis avi domum.' *Heu* simply expresses admiration. Hertzberg and others read *O*, against the good copies.

41 *Spondebant.* On the vowel shortened before *sp*, &c., see *ou* v. 4, 48.—*spondeo* is from σπίνδω, σπονδῆ, whence *respondeo* is properly to perform the counterpart in a contract, a measuring which it appears to retain in v. 8, 88. Where the metre required it, we cannot doubt that it was pronounced 'pondeo. Compare *fingo* and *fallo* from σφίγγω and σφάλω. The English word *spend* seems to be derived from σπίνδω.—*illam, sc.* puppim, *i. e.* Æneas and his companions. It was a favourable circumstance, says the poet, and an omen of her future destinies, that Troy did not lose *all* her citizens by the stratagem of the wooden horse, but that Æneas escaped with his father Anchises and a handful of followers.

Læserat abiegni venter apertus equi,  
 Cum pater in gnati trepidus cervice pependit,  
 Et verita est humeros urere flamma pios.  
 Tunc animi venere Deci, Brutique secures, 45  
 Vexit et ipsa sui Cæsaris arma Venus;  
 Arma resurgentis portans victricia Trojæ  
 Felix terra tuos cepit, Iule, deos!  
 Si modo Avernalis tremulæ cortina Sibyllæ  
 Dixit Aventino rura pianda Remo, 50  
 Aut si Pergamæ sero rata carmina vatis  
 Longævum ad Priami vera fuere caput:  
 Vertite equum, Danai! male vincitis. Ilia tellus  
 Vivet, et huic cineri Juppiter arma dabit.  
 Optima nutricum nostris, lupa Martia, rebus, 55  
 Qualia creverunt mœnia lacte tuo!  
 Mœnia namque pio conor disponere versu:

47 *Portans*. Kuinoel refers this word to *Iule*, and Jacob to *Venus*. Hertzberg more naturally construes it with *felix terra*. The sense however is obscure: for Latium received rather than bore the arms of the Trojan adventurers. Probably the idea implied in *vexit* is continued: the land as it were took and carried what the ship had brought.

49 'Romam felicia fata manent, si vere Sibylla gemellos reges et auspicari et condere Urbem jussit.' Hertzberg.—*pianda*, i. e. ad capiendum auspiciū. Florus, i. 1, 'Gemini erant: uter auspicaretur et regeret, adhibuere piacula.' *Idem*. *Aventino* is perhaps, as Hertzberg supposes, the epithet to *Remo*. Otherwise it might be regarded as the locative.—The Sibyl is called *Avernalis* from her residence at Cumæ, near the Avernian lake, on which see iv. 18, 1; Virg. *Æn.* 3, 442.—On the word *cortina*, the seat of the prophetic

tripod, see *Æn.* iii. 92. It may be observed that no other author has preserved this legend of Romulus and Remus consulting the Cumæan Sibyl. But the Sibyl was in great repute in the Augustan age (see below on v. 103,) so that this opportunity of extolling her predictions was not to be lost.—Remus, as in v. 9, is used as convertible with Romulus, and no antithesis is intended between the names.

51 *Pergamæ vatis*, i. e. Cassandra; whose prophecies were *sero rata*, because at first disbelieved, and only known to be true by the event. The simple sense is, 'aut si recte cecinit Cassandra, Ilia tellus vivet,' &c. See on iv. 13, 62.

53 *Male vincitis*. 'The victory will in the end prove unfortunate to yourselves.' For Greece was destined to be subjected in its turn to Rome.

57 *Disponere*. 'Certo ordine nar-

Hei inihi, quod nostro est parvus in ore sonus!  
 Sed tamen exiguo quodcunque e pectore rivi  
 Fluxerit, hoc patriæ serviet omne meæ. 60  
 Ennius hirsuta cingat sua dicta corona:  
 Mi folia ex hedera porrige, Bacche, tua;  
 Ut nostris tumefacta superbiat Umbria libris,  
 Umbria Romani patria Callimachi.  
 Scandentes si quis cernet de vallibus arces, 65  
 Ingenio muros æstimet ille meo.  
 Roma, fave, tibi surgit opus; date candida cives  
 Omina, et inceptis dextera cantet avis.  
 Sacra diesque canam et cognomina prisca locorum;  
 Has meus ad metas sudet oportet equus. 70

rare, describere.' *Kuinoel*. Jacob, who usually adheres religiously to the best class of MSS., here deserts them for *describere* from two of the corrected copies.

60 *Serviat*, Barth and *Kuinoel*, with MS. Gron. and ed. Rheg.

61 'Let Ennius be celebrated for his harsh and severe verses: I desire the reputation of a more polished and refined poet.' That such is the general meaning there can be no doubt (cf. iv. 1, 19—20); but the words present considerable difficulty.—*hirsuta corona* most commentators explain *laurea*: even Hertzberg acquiesces in this, though strangely enough he connects *sua dicta* with the laurelled letters sent by generals to announce a great victory to the senate. It seems better to take the expression less definitely, and to refer the *Bacche hedera*, 'doctarum præmia frontium,' to the polished and harmonious elegiac measure which Propertius preferred to adopt even in subjects akin to those of Ennius, as in the present poem. The conclusion of Hertzberg's long note deserves to be quoted for its good sense: 'hirsuta coronæ dum mollius folium op-

ponere poeta vult, sponte se præbuit hedera, cujus sequax natura vel in proverbium abiit. Hederam suam Bacchus sequutus est. Quem deum—ut poetarum lyricorum et elegiacorum patronum hic quoque, quamvis majora ausurus, jure Propertius veneratur.'

64 The poet calls himself the Roman Callimachus in accordance with the sentiments before expressed, iv. 1, 1, &c.

65 *Scandentes*, i. e. *ascendentes*, *surgentes*.—*arces* are the same as *muros*, the natural precipices on which his native town arose. See on i. 21, 9; and below, v. 125.

66 *Æstimet ingenio meo*. 'Let him measure their greatness and importance by my genius,' or by their being my birthplace. *Ingenio* is the ablative of price, as Hertzberg almost unnecessarily remarks. Compare inf. 126, 'Murus ab ingenio notior ille tuo.'

67—70 These lines are clearly prefatory, and indicate that he meditated a work on the Roman Fasti. It is not improbable that they were written with the intention of com-

Quo ruis imprudens, vagè, dicere sacra, Properti?

Non sunt ah dextro condita fila colo.

Aversis Charisin cantas; aversus Apollo;

Poscis ab invita verba pigenda lyra.

Certa feram certis auctoribus; aut ego vates 75

Nescius ærata signa movere pila.

Me creat Archytæ suboles Babylonius Horos,

mencing the work thus, and that he afterwards amplified the exordium or changed the original order.

71 No sooner has the poet announced his intention, and the goal which he, aspires to attain (v. 70) than his ardour is checked by the serious admonition of the Astrologer, who extols his own infallibility in his art somewhat vauntingly and at considerable length, in order to gain credence for his prediction that the contemplated historical poem will prove a failure. This is, of course, only an expedient on the part of the poet to apologize for his supposed unfitness for the task.—*vagè* is the reading of the good copies. Kninoel has *vaga*, which is anything but an improvement. The same copies however vary between *fata*, *facta*, and *sacra*, which are respectively adopted by Lachmann, Hertzberg, and Jacob. The last is given by Pucci. I prefer it, because it does not require an epithet, which *facta* seems to do, (for Hertzberg's idea that *dicere facta*, in epic verse, is opposed to the *unrealities* of lovers' sighs, seems hardly tenable,) and because it has just preceded in v. 69, as Jacob observes. In fact, the astrologer may be supposed to interrupt him with feigned amazement on hearing this very word:—'sacra did you say?' &c.—On the masculine *colus* see inf. on 9, 47.

73 This verse is undoubtedly corrupt in the MSS., which give *arcessis*

*lacrymis cantus* or *arcessis lacrymas cantas*. Pucci has *aversis musis*, which Jacob admits. Hertzberg and Kninoel agree in receiving the conjecture of Heinsius, *aversis Charisin cantas*. To call it *certissima*, as Hertzberg does, is to say a great deal too much.

74 *Invita lyra*, 'quæ id, quod poeta vult, resonare recusat.' Lachmann.—*pigenda*, i. e. quorum te posthac pigebit. So 'barba pudenda,' inf. 8, 26.

75 'I will give certain proofs of my skill, on unquestionable authority; or else I am no astrologer.'—*aut* is from the Groning. and Naples MSS., Jacob gives *haud* from Pucci. The *pila ærata* was a hollow sphere made to turn, much like our celestial globes, so as to show the changes of position in relation to the signs of the zodiac: or rather, perhaps, as the ancients generally considered the earth the immoveable centre of the celestial system, (Ovid, *Fast.* vi. 273,) *signa* are the planets, which were made to move on a kind of orrery. See Cicero *de Nat. Deor.* ii. 34.

77 There is some uncertainty here about the reading. In the first line the MSS. vary between *orops* and *horos*, for which Pucci gives *Oron*; in the second all give *oron* or *horon*. The sense appears to be, 'me creavit Horos, et Horon creavit domus Cononis.' Lachmann understaids, 'me Horon creat Horops et,' &c.—'Nec nunc anxie quærendum, quomodo



Horon et a proavo ducta Conone domus.  
 Di mihi sunt testes, non degenerasse propinquos,  
 Inque meis libris nil prius esse fide. 80  
 Nunc pretium fecere deos, (et fallitur auro  
 Juppiter,) obliquæ signa iterata rotæ;  
 Felicesque Jovis stellas Martisque rapacis,  
 Et grave Saturni sidus in omne caput;  
 Quid moveant Pisces animosaque signa Leonis, 85  
 Lotus et Hesperia quid Capricornus aqua.

Archytæ Tarentini gentem cum Cononis Alexandrini et Hori Chaldæi componas. Satis erat homini gloriabundo clara mathematicorum nomina undique corrasa tanquam paterna et avita jactare.' *Hertzberg*.—*creat for creavit*, as inf. v. 121, *edit for edidit*.

79 *Degenerasse*. This verb is followed by an accusative in Ovid, *Met.* vii. 543; *ex Pont.* iii. 1, 45; quoted by Kuinoel. In the same sense, the Greeks say *κατασχεύειν γένος*.—*fide*, 'than declaring the truth, whether favorable or not, to those who consult me.'

81 *Pretium fecere deos*, 'they have turned the gods to profit.' The nominative to be supplied is, the pretenders to astrology; the Babylonian having just boasted of his own *fides*.—*fallitur auro Jupiter* is parenthetical; 'for gold they misrepresent Jupiter;' i. e. these pretenders, for money, will falsely announce the will of the gods to those who consult them. See below on 11, 80.

82 *Obliquæ rotæ signa*. The sphere itself is called *rota*, and the epithet expresses that the axis is deflected from the perpendicular, so that the ecliptic or plane of the sun cuts it transversely. Clandian, *Epigr.* xxv. 'Fallaces vitreo stellas componere mundo, Et vaga Saturni sidera sæpe queri, Venturumque Jovem paucis promittere nummis, Cureti genitor nove-

rat Uranius.' The invention was attributed to Archimedes: Ovid, *Fast.* vi. 277. 'Arte Syracosia suspensus in aere clauso Stat globus, immensi parva figura poli.' That our world rotates and revolves round the sun was known to the Babylonians a century and a half after Alexander. Humboldt, *Cosmos*, ii. p. 105. Virg. *Georg.* i. 539, 'Obliquus qua se signorum verteret ordo.'—*signa* is the accusative case, and depends, like *stellas* &c. which follows, on *pretium fecere*. The *signa iterata* appear to be the signs of the zodiac repeatedly consulted and considered,—as we should say, *hackneyed*.

83—6 'Even the good and bad planetary influences, and what the Pisces &c. portend,—all this is now a mere matter of traffic with the pretenders.'—In the punctuation and explanation of this obscure passage I have departed widely from both Jacob and Hertzberg. It must be remembered that the astrologers (*Chaldæi* or *Mathematici*) obtained great and dangerous influence in Rome under the Emperors. Even Tacitus appears to have believed in the science: *Ann.* iv. 58. See also vi. 22. 'Plurimis mortalium non eximitur quin primo cujusque ortu ventura destinentur: sed quædam secus quam dicta sint cadere fallacis ignara dicentium.' Juvenal, vi. 553. 'Chaldæis sed

Dicam: Troja cades, et Troica Roma resurges,  
 Et maris et terræ longa sepulcra canam.  
 Dixi ego, cum geminos produceret Arria natos,—  
 Illa dabat natis arma vetante deo,— 90  
 Non posse ad patrios sua pila referre Penates:  
 Nempe meam firmant nunc duo busta fidem:  
 Quippe Lupercus, equi dum saucia protegit ora,  
 Heu sibi prolapso non bene cavit equo;  
 Gallus at, in castris dum credita signa tuctur, 95  
 Concidit ante aquilæ rostra cruenta suæ.  
 Fatales pueri, duo funera matris avaræ;  
 Vera, sed invito contigit ista fides.  
 Idem ego, cum Cinaræ traheret Lucina dolores,

major erit fiducia: quicquid Dixerit astrologus, credent a fonte relatum Hammonis; quoniam Delphis oracula cessant' &c. Augustus was a believer in the art. Suct. Oct. § 94. 'Tantam mox fiduciam fati Augustus habuit, ut thema suum vulgaverit, nummumque argenteum nota sideris Capricorni, quo natus est, percussisset.' Tiberius had Chaldeans with him at Capræ, Juv. x. 94.

87 *Dicam* &c. 'Why, I could tell (were the occasion at hand) even the fall of Troy and its revival in the new city of Rome: as I *did* predict lately the death of Arria's sons' &c. This distich must be taken in direct continuation of v. 80, the intervening lines being levelled against the pseudo-astrologers. Kuinoel, after Scaliger, has removed these two verses, in defiance of the MSS., to succeed v. 70, where they are in fact utterly out of place. *Dicam*, as Hertzberg and others have seen, is not the future, but the hypothetical conjunctive, λέγοιμι ἄν.

88 *Longa sepulcra*. This is usually taken for *longinqua sepulcra Græ-*

*corum*, i. e. those who perished by land and sea after the capture of Troy. Hertzberg understands it of the final doom, which was a subject of frequent speculation to the ancient physicists. Compare iv. 5, 31.

89 *Produceret*, 'prosequeretur, honoris causa extra domum comitaretur natos castra sceuturos.' Kuinoel. I know no example of this use of the verb, the Greek *προνέμειν*. Kuinoel thinks there is also reference to the sense of *funus producere* (*ἐκφέρειν*), since she was, in a manner, conducting them to their graves.

93 *Equi*. There is some probability in the conjecture of Heinsius, *equus*, by which the awkward repetition of *equo* in the next line would be avoided.

95 *Credita* (sibi) *signa*, i. e. as the bearer of the eagle of the legion.—*rostra cruenta*, the blood-stained beak of his own eagle: there is a slight *lusus* in the epithet, derived from the habits of a bird of prey.

98 *Invito*, 'maluisse libri mei fide caruissent.' Kuinoel. Rather, 'dolenti, quod vera proferenda essent.'

Et facerent uteri pondera lenta moram, 100  
 Junonis facito votum impetrabile, dixi.  
 Illa parit; libris est data palma meis.  
 Hoe neque arenosum Libyæ Jovis explicat antrum,  
 Aut sibi commissos fibra locuta deos,  
 Aut si quis motas cornicis senserit alas, 105  
 Umbra neque e magicis mortua prodit aquis.  
 Aspicienda via est cœli versusque per astra  
 Trames, et ab zonis quinque petenda fides.  
 Exemplum grave erit Calehas; namque Aulide solvit  
 Ille bene hærentes ad pia saxa rates; 110  
 Idem Agamemnoniæ ferrum eervicæ puellæ  
 Tinxit, et Atrides vela eruenta dedit;  
 Nee rediere tamen Danai. Tu diruta fletum

101 The MSS. give *facite votum*, which the editors transpose, *votum facite*. I have preferred the conjecture of Burmann.—*Junoni*, Kuinoel with Scaliger. Lachmann compares 'vota deum solvere,' *Æn.* xi. 4.

103—8 'This is more than your oracles, auguries, auspices, or necromancy could predict. You must have recourse to astrology if you would divine the future.' There appears to be some irony in *hoc*, which was nothing more than that Cinara would be delivered sooner or later, and was what any old midwife would have predicted better than the astrologer. A remarkable passage in Strabo on the contempt into which the oracle of Ammon had fallen under the Empire, deserves to be quoted, *Lib.* xvii. cap. 1: τοῖς ἀρχαίοις μᾶλλον ἢ ἐν τιμῇ, καὶ ἡ μαντικὴ καθόλου, καὶ τὰ χρηστήρια· νυνὶ δ' ὀλιγωρία κατέχει πολλή, τῶν Ῥωμαίων ἀρκουμένων τοῖς Σιβίλλης χρησμοῖς, καὶ τοῖς Τυρρητικοῖς θεοπροπίοις, διὰ τε σπλάγχνων, καὶ ὀρνυθείας, καὶ δισσημείων. Διότι καὶ τὸ ἐν Ἀμ-

μωνι σχεδόν τι ἐκλείπεται χρηστήριον, πρότερον δὲ ἐτερίμητο.—For the double genitive *Libyæ* and *Jovis*, see iv. 22, 15.

106 *Prodit*, i. e. declarat. 'Fortasse ex lacu Avernalis aquis repleto surgentem umbram sibi finxit.' *Hertzberg*.

107 Lachmann and Jacob, with the Naples MS., give *versus* for *versus*. The latter seems clearly right.

109 *Exemplum*, sc. quam fallax sit haruspicum ars.—*pia saxa*, because the detention of the fleet there would have saved much bloodshed.

113 'Dry your eyes, O Troy, when you turn them to view the destruction of the Grecian fleet off the south-eastern promontory of Eubœa, and see yourself thus avenged.' The simple sense is, Calchas had promised a safe return, but his prediction was proved by the event to have been false. Nauplius, the father of Palamedes, to avenge himself on the Greeks for the loss of his son, held up lights off the dangerous promontory of Caphareus, by which the Greek

Supprime, et Euboïcos respice, Troja, sinus.  
 Nauplius ultores sub noctem porrigit ignes, 115  
 Et natat exuviis Græcia pressa suis.  
 Victor Oiliade, rape nunc, et dilige vatem,  
 Quam vetat avelli veste Minerva sua.  
 Hactenus historiæ. Nunc ad tua devehar astra;  
 Incipe tu lacrimis æquus adesse novis. 120  
 Umbria te notis antiqua penatibus edit,—  
 Mentior? an patriæ tangitur ora tuæ?  
 Qua nebulosa cavo rorat Mevania campo,

pilots were deceived and the vessels wrecked. Compare iv. 7, 39. 'Saxa triumphales fregere Capharea puppes, Naufraga cum vasto Græcia tracta salo est.' Virg. *Æn.* xi. 260. 'Euboicos cautes, ultorque Caphareus.' Pausan. iv. 36, 3: *εὐβοίᾳσι δὲ αἱ ἀνθρώπων τῆσαι καὶ χωρία τίως ἄγνωστα ἐς δόξαν προηχέαι. Καφάρειος γὰρ ἐστὶν ὄνομα τοῦ ἐν Εὐβοίᾳ, τοῖς σὺν Ἀγαμέμνονι Ἑλλήσιν ἐπιγενομένου χειμῶνος ἐνταῦθα, ὡς ἐκοιμίζοντο ἐξ Ἰλίου.*

117 Ajax, son of Oileus, had ravished Cassandra in the very temple of Pallas, and though she had taken refuge by clasping the sacred statue. See *Æn.* i. 40, and the fine passage in ii. 403, &c.—*veste sua*, in allusion to the *βέρας*, or ancient statue of Pallas in the Parthenon; the same usage being supposed to exist at Troy, by a common practice of the poets. The sense is, 'Go, now, Ajax, commit sacrilege,—and suffer the just consequences of it.' This use of the imperative is common when the speaker dares or challenges another to brave a certain risk: so *i nunc, ile* &c. iv. 7, 29, and 18, 17. The calamities of the voyage homewards were attributed to this act of Ajax. See on *Æsch. Agam.* 336.

119 The astrologer now predicts

certain events in the life of Propertius, and to show his ability to do so, he informs him of the circumstances of his birth, &c. Similarly, Prometheus assures Io of his prophetic powers by relating what has already befallen her, *P. V.* 843.—*tua astra*, i. e. *tua fata*. Hence, apparently, comes our word *disastrous*,—not from *δύσαστρον*, but from *dis*, or *di*, and *astrum*.

120 'Adesto patiens novo atque inaudito adhuc dolori.'—'*novæ lacrymæ*' imply a change of subject, not any new events in the life of the poet.

122 The obvious sense of this verse certainly is, 'Am I speaking falsely, or do I describe your birth-place aright?' Cf. *Æsch. Ag.* 1165. *ἤμαρρον, ἢ κυρὼ τι τοξότης τις ὤς;* But Hertzberg objects, that *tangere* is rather 'to hint at,' and that *qua* &c. which follows would make an absurd statement, '*ibi patriam tuam sitam esse aio, ubi—*' He therefore puts only a comma at the end of this verse, and explains it, '*finis patriæ valle Mevanate continguntur.*' But why may not *tangitur* here mean 'is indirectly described'?

123 *Mevania*, now Bevagna, was on the confines of Umbria.—*rorat*, *δρoσιζερα*, (*Ovid, Fast.* iii. 403; *Supra*, iv. 2, 6,) alludes to the va-

Et lacus æstivis intepet Umber aquis,  
 Scandentisque Asis consurgit vertice murus, 125  
 Murus ab ingenio notior ille tuo.  
 Ossaque legisti non illa ætate legenda  
 Patris, et in tenues cogeris ipse Lares:  
 Nam tua cum multi versarent rura juvenci,  
 Abstulit excultas pertica tristis opes. 130  
 Mox ubi bulla rudi dimissa est aurea collo,  
 Matris et ante deos libera sumpta toga,

pours which hover over damp valleys, and which in Italy are so pregnant with malaria. Virg. *Georg.* ii. 217, 'Quæ tenuem exhalat nebulam fumosque volucres.'—*Lacus Umber* is a singular expression for the river Clitumnus (*κλιτουμενος*, 'the sloping river;' see on v. 2, 2; Virg. *Georg.* ii. 146. Supra iii. 10, 25). The word is only an older form of the Greek *λάκκος*, any tank or receptacle for water, caused by a cavity in the earth. Varro. *L. L.* v. § 25. '*Lacus* lacuna magna, ubi aqua contineri potest.' According to the Schol. on the above passage of the *Georgics*, there was a lake as well as a river Clitumnus. The older commentators explained it to mean the lake Trasimenus.

125 *Asis*. So the authentic copies. The emendators have given *axis*, *arcis*, *altus*, or *assus*. Of these *arcis* is the most probable, from its precisely similar use above, v. 65, 'Scandentes si quis cernet de vallibus arces.' But the vulgate is not rashly to be rejected. *Asis*, or *Ausus*, is believed to have been the name of a mountain, whence the town of Asisium was so called, the modern Assizzi, and the birthplace of our poet.

127 It appears from iii. 26, 55, that Propertius was born of impoverished parents, not conspicuous for their ancestry. See also iii. 16, 21. That he

was, however, *ingenuus* is clear from the mention of the *aurea bulla* v. 131. Of his parentage and *gens* next to nothing is known. See Hertzberg, *Quæst.* p. 12—14.

130 *Pertica*, the measuring-rod, or *perch*, by which the unjust distribution of confiscated lands was made to the veterans of Octavian in the year 713, an event so well known from the first Eclogue of Virgil.

131 *Bulla aurea*. The pendent or amulet worn round the neck of infants, and retained till the age (16) for taking the toga virilis, (libera toga, v. 132.) This bulla was of gold if the parents were patrician, and of leather if they were in humble life. Juven. v. 164. 'Etruscum puero si contigit aurum, Vel nodus tantum, et signum de paupere loro.' Hence the ecclesiastical document called 'a bull,' derives its name from the seal appended to it. *Dimissa* is rightly read in the Naples MS.—*Demissa* would bear a very different meaning,—'was from your neck.'

132 *Matris deos*. His father being dead, the Lares are called his mother's gods. We know from Persius, *Sat.* v. 31, that such was the custom: 'Bullaque succinctis Laribus donata pependit.' See Becker, *Gallus*, p. 183.

Tum tibi pauca suo de carmine dictat Apollo,  
 Et vetat insano verba tonare foro.  
 At tu finge elegos, fallax opus; hæc tua castra; 135  
 Scribat ut exemplo cetera turba tuo.  
 Militiam Veneris blandis patiere sub armis,  
 Et Veneris pueris utilis hostis eris.  
 Nam tibi victrices, quascumque labore parasti,  
 Eludet palmas una puella tuas; 140  
 Et bene cum fixum mento discusseris uncum,  
 Nil erit hoc; rostro te premet ansa suo.  
 Illius arbitrio noctem lucemque videbis;  
 Gutta quoque ex oculis non nisi jussa cadet.  
 Nec mille excubiæ, nec te signata juvabunt 145  
 Limina: persuasæ fallere rima sat est.  
 Nunc tua vel mediis puppis luctetur in undis,

134 *Insano foro*, i. e. litibus strepente. The same epithet is used *Georg.* ii. 502. The meaning is, the god forbade him to continue the study of eloquence and made him a poet. See on iv. 21, 27.

135 *Fallax opus*. 'Quod in fraudibus et fallaciis versatur.' *Lachmann*.

136 See on iv. 1, 12, 'Scriptorumque meas turba secuta rotas.' He considers himself not so much the founder of Roman elegy, as the first imitator of the Greek models.

138 *Utilis*, i. e. propter victoriam toties de te reportatam.

139 'All the victories you may have won over them (the Cupids) will be proved vain by the thralldom in which one mistress will hold you.'

142 The MSS. have *nostro* and *ansa*. *Rostro* and *ansa* are from Pucci. The metaphor is not very clear, or rather the details of it. *Uncus* was a hooked stick or wire by which the bodies of criminals were dragged through the streets; as *Juven.*

x. 66. 'Sejanus ducitur unco Spectandus.' Compare *Ovid*, *Ibis*, 168, and *Hor. Od.* i. 35, 20. If any antithesis is intended between *uncus* and *ansa*, the latter must mean the opposite end of the rod, held in the hand of the executioner, and furnished with a crooked head or knop to prevent it from slipping. *Hertzberg* thinks that a fishing-rod, or trainer's bit (*lupatum*), is here meant; but he is unable to prove his opinion.

144 Compare i. 5, 11, 'Non tibi jam somnos, non illa relinquet ocellos.'

146 *Rima* is due to Pucci. The Naples and Groning. MSS. give *prima*.

147 'You need not now dread shipwreck, battles, or earthquakes: your fate will come from a woman born under Cancer.' This is almost a proverbial way of predicting a certain end, as when we say, 'That man was not born to be drowned,' &c. See iii. 19, 12; iv. 16, 11, seqq., and *Tibull.* i. 2, 27. The Cancer is supposed to have been the symbol of grasping and

Vel licet armatis hostis inermis eas,  
 Vel tremefacta cavo tellus diducat hiatum:  
 Octipedis Cancri terga sinistra time.

150

## II.

Quid mirare meas tot in uno corpore formas?  
 Accipe Vertumni signa paterna dei.  
 Tuscus ego, et Tuscis orior; nec pœnitet inter  
 Prœlia Volsanos deseruisse focos.

avarice, a fault from which Cynthia was not exempt. See iii. 7, and iv. 13.

• 149 The Groning. MS. gives *hiatu*, and the ed. Rheg. *deducat*. Were there authority for *deducere* in the sense of *κατάγειν* (i. e. to draw away from the speaker, not to him from a distant point, like *deducere lunam*) I should prefer these readings to that of Jacob and Hertzberg, which makes *cavo* stand alone, 'in its inmost recesses.'

II. A mythological account of the god Vertumnus, who is introduced as the *persona loquens*.

2 *Vertumni*. Another form, found in the best copies, is *Vertunni*, which seems to point to *Vertuni*. Compare *Portunus* and *Fortuna*. The word is from an old participle of *verto* or *vorto*, i. e. *vertomenus*. Similarly *Neptunus* is for *νεπτόμενος*, and *Auctumnus* for *αὐτόμενος*, 'the year as it gets old.' It is well known that a duality of sexes characterized the oldest mythology, whence we find *Liber* and *Libera*, (Tac. Ann. ii. 49,) *Jupiter* and *Juno*, (i. e. *Jovino*), *Janus* and *Diana*, *Helios* and *Selene*, &c. The origin of the name *Fortuna*, otherwise called *Fors* (for *Vors*), must be sought in the peculiar attributes of Chance,—uncertainty, fickleness, and

revolutionary caprice. Hence she is painted with a wheel: see Ritter on Tac. Ann. iii. 71; Supra, ii. 8, 7—8. According to Pausanias, Lib. iv. cap. 30, §. 3, 4, the Messenians represented their Τύχη as πόλον ἔχουσα ἐπὶ τῇ κεφαλῇ. *Fortuna* was worshipped as *Nursia* or *Nortia* (*Ne-vortia*, Juven. x. 74,) at *Vulsinii*, and hence she is clearly identified with *Vertumnus*. Varro (*L. L.* v. §. 74,) writes 'et aræ Sabinam linguam olent, quæ Tati regis voto sunt Romæ dedicatæ: nam ut Annales dicunt, vovit Opi, — Vortumno.' But the semi-Greek form of the name points to a Tyrrhenian origin, *verto* being an Umbrian or indigenous word inflected on the Pelasgic model. Compare *Varro-nianus*, p. 386. A writer in Dr. Smith's smaller Classical Dictionary does not seem justified in saying: 'The story of the Etruscan origin seems to be sufficiently refuted by his genuine Roman name, and it is much more probable that the worship of Vertumnus was of Sabine origin.' — *signa paterna*, the characteristics derived from my Etrurian descent.

3 *Inter prœlia*, when the early wars of Rome with the Sabines were in progress. See inf. v. 51.

4 The MSS. vary between *volsanos*, *volsinos*, and *volsanios*, each of which

Hæc me turba juvat; nec templo lætor eburno: 5

Romanum satis est posse videre forum.

Hac quondam Tiberinus iter faciebat; et aiunt

Remorum auditos per vada pulsa sonos.

At postquam ille suis tantum concessit alumnis,

Vertumnus verso dicor ab amne deus. 10

Seu, quia vertentis fructum præcepimus anni,

Vertumni rursus creditur esse sacrum.

Prima mihi variat viventibus uva racemis,

Et coma lactenti spicea fruge tumet.

Hic dulces cerasos, hic auctumnalia pruna 15

forms, as usual in similar cases, finds an advocate in one or other of the editors. *Volsinitis* occurs in Tac. *Ann.* iv. 1, and in Juvenal *Sat.* iii. 190, with the first *i* short, whence *Volsinios* was conjectured by Heinsius. Barth and Lachmann give *Volsanos*, which, according to Hertzberg, is also approved by Müller.

5 *Hæc turba*, i. e. frequentissimus hic vicus. The statue of Vertumnus, apparently not inclosed in a shrine (*nec templo lætor eburno*), was placed in the vicus Tuscus, otherwise called, as Hertzberg shows in a very elaborate note, vicus turarius, (Hor. *Epist.* ii. 1, 269, 'vicum vendentem thus et odores,') from a confusion between *Tuscus* and *tusculum* or *thusculum*. Varro, v. 46, distinctly says, 'ab eis (sc. Tuscis) dictus vicus Tuscus, et ibi ideo Vortumnus stare, quod is dens Etruriæ princeps.' Thus parts of English cities were called *the Jewry* from being assigned for the habitation of Jews. The vicus Tuscus led from the Velabrum into the Forum Romanum (see v. 4, 12,) and appears to have commanded a view of it.

7 The first reason the god assigns for his name is that the part of Rome called the Velabrum (from *vela*, inf.

9, 5) was formerly covered with water, and was recovered by turning the course of the river. Ovid, *Fast.* 6, 405—10, 'Qua Velabra solent ad Circum ducere pompas, Nil præter salices crassaque canna fuit.—Nondum conveniens diversis iste figuris Nomen ab averso ceperat amne Deus' (*Vertumnus* quasi *Vertumnus*).—*hæc, δεικνύων*, pointing to the Velabrum lying below.

11 Another theory of the name is propounded, and enlarged upon by a description of the changes of fruit in autumn.—*præcepimus*, i. e. prægustare solemus. In v. 13, *prima uva* refers to the primitiæ offered to Vertumnus; whence the propriety of *præcipere* is manifest.—*sacrum Vertumni*, 'a festival instituted on that very account.' The MSS. have *credidit*, which could only refer to the Tiber, v. 9. Pucci gives *creditur*. ●

13 *Variat. ἐννοεῖται*. The intransitive use of the verb occurs in ii. 5, 11. 'Non ita Carpathiæ variant Aquilonibus undæ, where it expresses changing colour. See on iii. 18, 5.

15 *Hic*, before my statue, to which the first ripe fruits were duly brought.



Cernis, et æstivo mora rubere die.  
 Insitor hic solvit pomosa vota corona,  
 Cum pirus invito stipite mala tulit.  
 Mendax fama nocet: alius mihi nominis index;  
 De se narranti tu modo crede deo: 20  
 Opportuna mea est cunctis natura figuris;  
 In quamcumque voles, verte; decorus ero.  
 Indue me Cois: fiam non dura puella;  
 Meque virum sumpta quis neget esse toga?  
 Da falcem, et torto frontem mihi comprime fœno: 25  
 Jurabis nostra gramina secta manu.  
 Arma tuli quondam, et, memini, laudabar in illis;  
 Corbis in imposito pondere messor eram.  
 Sobrius ad lites; at cum est imposita corona,  
 Clamabis capiti vina subisse meo. 30  
 Cinge caput mitra: speciem furabor Iacchi;  
 Furabor Phœbi, si modo plectra dabis.  
 Cassibus impositis venor; sed arundine sumpta  
 Faunus plumoso sum deus aucupio.

17 *Pomosa corona*, by offering a crown or chaplet of apple-blossoms, or young fruit. Hence, as Kuinoel observes, Vertumnus is sometimes represented as the husband of Pomona, as Ovid, *Met.* xiv. 770.

19 But the above derivations, says the god, are false, *mendax fama*, mere popular fictions.—*alius index*, i. e. alium habeo qui nomen indicet; ego ipse nomen meum indicabo.

23 *Cois*, see above on i.2.2, and ii.1.5.

25 'Give me a sickle, and a hay-band round my brows, and I shall appear a mower complete.' The whole of this passage should be compared with *Met.* xiv. 641—51.

28 *In pondere corbis*, dressed in, carrying on my head, the reaper's basket, in which the ears of corn

were placed when the straw was left standing.

31 The MSS. corruptly give *ackei* or *achæi*, which Pucci corrected. Hertzberg very properly remarks, in reference to a strange notion of Kuinoel's, that we must not suppose any one statue to have been fantastically dressed out with all the various implements and offerings here mentioned, much less at the same time, but that the god himself was honoured and worshipped under all these characters by different Italian tribes; who perhaps amused themselves by changing the costume of Vertumnus according to the season of the year or their own tastes and pursuits.

33 *Arundine*. A method of taking birds, unknown in our times, but not

Est etiam aurigæ species Vertumnus, et ejus, 35  
 Trajicit alterno qui leve pondus equo.  
 Suppetat hoc, pisces calamo prædabor; et ibo  
 Mundus demissis institor in tunicis.  
 Pastor me ad baculum possum curvare, vel idem  
 Sirpiculis medio pulvere ferre rosam. 40  
 Nam quid ego adjiciam, de quo mihi maxima fama est,

unfrequently mentioned in the Greek anthology and elsewhere, was to use a jointed rod, tipped with bird-lime, and so constructed that it could be darted forth to a considerable length. See on iv. 13, 46.

35 'Vertumnus assumes also the guise of a charioteer, and of one who vaults from one horse to another in the circus.'—*leve pondus* is the accusative, not the nominative in apposition to *qui*, as Lachmann thought. Barth rightly supplies, 'scil. corporis sui.' The practice alluded to is much like that which is still commonly exhibited, viz., feats of agility on horseback at full speed. The horses were called *equi desultorii*. Kuinoel refers to Sueton. *Jul. Caesar*. 39, 'quadrigas bigasque et equos desultorios agitaverant nobilissimi juvenes.'

37 *Suppetat hoc*, i.e. modo fiat mihi copia hujus rei. Compare inf. 5, 9.

38 *Demissis tunicis*, non succinctus. The latter implied hurry, exertion, and indifference to personal appearance. The pedlar (*institor*) would seem to have found great favour in Roman families, and to have had interested motives in dressing so as to please female eyes. Compare Hor. *Od.* iii. 6, 30; *Epod.* xvii. 20; Ovid, *Art. Am.* i. 421. *Remed. Amor.* 305. The proper office of the *institor* seems to have been to dispose of goods on commission, much in the way practised by our commercial travellers.

39 All the good copies give *pastorem ad baculum possum curvare*; a reading with which Jacob expresses no desire to quarrel. Hertzberg also retains it, and thinks *pastorem curvare* is not more harsh than *implere pastorem*, 'to fulfil the part of a shepherd,' like 'censorem implere,' Vell. Patere. ii. 96. I have no hesitation in adopting, with Kuinoel, the excellent conjecture of Ayrmann, in defence of which K. well observes, that on ancient gems shepherds are usually represented as leaning on their staffs, and he quotes from Ovid, *Trist.* iv. 1, 11. 'Fessus ut incubuit baculo saxove recedit Pastor.'

40 *Medio pulvere*, which some take for *media arena*, and explain of the custom of selling roses to the spectators in the circus, Hertzberg and others more probably understand for *media æstate*. 'Hortorum villicum vel adeo puellam rusticam tibi finge æstate per vias pulverulentas canistras (canistra) florum plenas Romam portantem.' Hertz., who perhaps presses the sense of *medio pulvere* too closely. The custom of sending flowers to sell in the city is mentioned *Georg.* iv. 134. 'Primus vere rosam, atque autumnò carpere poma.' The *sirpiculus* was a hamper or flower-basket, alluded to perhaps in iv. 13, 30. Varro (the worst of etymologists) says, v. § 137, 'Falces *sirpiculæ* vocatæ ab sirpando, id est ab alligando,' and again § 139, 'sirpea,

Hortorum in manibus dona probata meis?  
 Cæruleus cucumis, tumidoque cucurbita ventre  
 Me notat, et junco brassica vineta levi.  
 Nec flos ullus hiat pratis quin ille decenter 45  
 Impositus fronti langueat ante mææ.  
 At mihi, quod formas unus vertebar in omnes,  
 Nomen ab eventu patria lingua dedit.  
 Et tu, Roma, meis tribuisti præmia Tuscis,  
 Unde hodie vicus nomina Tuscus habet: 50  
 Tempore quo sociis venit Lycomedius armis,  
 Atque Sabina feri contudit arma Tati.  
 Vidi ego labentes acies et tela caduca,  
 Atque hostes turpi terga dedisse fugæ.  
 Sed facias, divum sator, ut Romana per ævum 55  
 Transeat ante meos turba togata pedes.

quod virgis sirpatur, id est colligando implicatur.' Both the verb and the substantive (sirpiculus) are from *scirpus*. *Sirpicula* is perhaps connected with ἀσπλη.

43 *Cæruleus*. The cucumber is so called from the peculiar aspect which botanists call *glaucous*. Like our vegetable-marrow, the cucurbita, or gourd, formed, as it still does in the south of Europe (in Madeira the people almost live on it), an article of diet. See *Georg.* iv. 122. From the other form of the word, *cucumer* (compare *vomer* and *vomis*) our 'cucumber' is corrupted.

44 *Me notat*, 'distinguishes me.' Compare iv. 7, 22. 'Qua notat Argynni pœna natantur aquas.' The cabbage or garden-rocket was 'bound up with a rush,' perhaps on the same principle that we tie lettuces with matting, to blanch the heart; or 'astricta in manipulum.'—*Barth*.

51 The good copies agree in *Lycomedius*. Kuinoel and Lachmann admit Burmann's conjecture, *Lucu-*

*monius*. See on v. l. 29. The historical incident referred to by the poet is the assistance lent to the Romans against the Sabines by the Tuscans under Cæles Vibenna, whence the *vicus Tuscus* was believed to have derived its name, and the tribe of the Luceres seems to have sprung. Tacitus, *Ann.* iv. 65. 'Cælium (montem) appellatum a Cæle Vibenna, qui dux gentis Etruscæ cum auxilium tulisset, sedem suam acceperat a Tarquinio Prisco, seu quis alius regum dedit: nam scriptores in eo dissentiunt. Cetera non ambigua sunt, magnas eas copias per plana etiam ac foro propinqua habitavisse, unde Tusculum Vicum e vocabulo advenarum dictum.' A people called Lycomedes, the same in fact as the Luceres, are recorded by Festus and Paul the deacon, quoted by Hertzberg; but of a leader so called no mention occurs except in the present passage.

54 *Hostes*, i.e. Sabines. As they were *versi in fugam*, it is possible that the name Vertumnus is again alluded to.

Sex superant versus; te, qui ad vadimonia curris,  
 Non moror; hæc spatiis ultima meta meis:  
 Stipes acernus eram, properanti falce dolatus,  
 Ante Numam grata pauper in urbe deus. 60  
 At tibi, Mamuri, formæ cælator ahenæ,  
 Tellus artifices ne terat Osca manus,  
 Qui me tam docilis potuisti fundere in usus.  
 Unum opus est, operi non datur unus honos.

## III.

Hæc Arethusa suo mittit mandata Lycotæ,  
 Cum totiens absis, si potes esse meus.

56 *Ante meos pedes*. The way to the Circus maximus, which stood in the low ground between the Palatine and Aventine hills, from the Forum Romanum, was by the Vicus Tuscus and the Velabrum, so that crowds of people were constantly passing the statue of Vertumnus.

57 *Ad vadimonia*. Here used for any urgent and important business. It may be conjectured, from the unusual and rather awkward way in which the last six lines are connected with the preceding, that the present elegy was at first commenced with the words 'Stipes acernus eram &c.' Compare Horace, *Sat.* i. 8, 1. 'Olim truncus eram ficulnus, &c.'

61 Mamurius Veturius was a famous sculptor in the time of Numa. Ovid, *Fast.* iii. 383, speaking of the ancilia: 'Mamurius, morum fabrene exactior artis Difficile est illud dicere, clausit opus.' Perhaps we should read *Mamurri* in the present passage, as Ovid shortens the *u*.

62 *Osca*. It is not very clear whether the poet meant generally *Italia*, as Müller (quoted by Hertz.) thinks, or *Campana*, as the latter prefers, or lastly, whether any antithesis is in-

tended between the aboriginal Oscans and the Etrurian or Pelasgic settlers. The name would seem to be connected with *Mamers*, the Oscan word for Mars; see *Varronianus*, p. 80. The general sense however is clear: 'may the earth spare the skilful hands that made me,' i. e. may it be light to your remains.

63 *Fundere*, *χρύνειν*, whence, of course, our word *foundry*. There is this difference between *fundere* and *conflare* (inf. v. 7, 47,) that the former is to cast a new statue &c., the latter to melt down an old one.—*dociles* is here in a passive sense, 'readily assumed:' the mind of the poet was perhaps rather 'me docilem in totius.' Hence *non unus honor operi*; it is praised under whichever of its attributes it is viewed. But see the note on v. 31.

III. This elegy, which Kuinoel rightly styles 'mellitissimum carmen,' as much resembles Ovid's *Heroides* as the two preceding are like the style of the *Fasti*. Under the feigned names of Arethusa and Lycotas it is generally thought that Ælia Galla and her husband Postu-

Si qua tamen tibi lecturo pars oblita deerit,  
 Hæc erit e lacrimis facta litura meis;  
 Aut si qua incerto fallet te litera tractu,  
 Signa meæ dextræ jam morientis erunt.  
 Te modo viderunt iteratos Bactra per ortus,  
 Te modo munito Neuricus hostis equo,  
 Hibernique Getæ, pictoque Britannia curru,  
 Ustus et Eoa discolor Indus aqua.

5

10

mus are meant. See on iv. 12, which also treats of Cæsar's expedition to the East. Hertzberg doubts the identity of the parties (*Quæst.* lib. 1, cap. v. p. 22,) because he thinks it improbable that feigned names should be used after the real ones had been given. A more plausible argument lies in the curious fact, pointed out by Bentley on *Hor. Od.* ii. 12, 13, that when the Roman writers employed feigned names, they selected such as were of the same rhythm as the real ones, *i. e.* metrically convertible. Whether this was a law, or merely a common practice, may perhaps fairly be questioned. The similarity of circumstances detailed in the two elegies strongly suggests that the persons are the same. The date 734 is assigned by Hertzberg to the present elegy, *Quæst.* p. 228.

7 *Iteratos*, 'more than once visited.' Compare *signa iterata* v. 1, 82; 'Cras ingens iterabimus æquor,' *Hor. Od.* i. 7, 32. This verb is not connected with *iter* (from *eo*) but with *iterum*, apparently the Greek *ἔτερον*. Compare *ceterum*, and *atque* with *autem*, neither of which are properly adverbative, but imply something added as an equivalent on the other side.

8 *Munito equo*, *i. e.* cataphracto. See on iv. 12, 12. The MSS. have *munitus curicus* or *hericus*, whence Lachmann and Kuinoel give *Sericus* after Beroaldus. The term *Seres* in

the Latin writers (see on iv. 4, 5,) is indeed somewhat indefinite, and may often be vaguely rendered 'the easterns;' but the unwarlike habits of the Seres, as described by several authors, and the fact of their never having been attacked, at least as a nation, by the Romans, are against the conjecture. Hertzberg adopts Jacob's correction *Neuricus*. The *Neuri* were a tribe of the Sarmatians, and are mentioned as such by Strabo (vii. 3, § 14.) This reading is greatly confirmed by the especial mention in *Tacit. Hist.* i. 79, of the cataphractæ of the Sarmatian cavalry. Fragments of this scale-armour have been discovered at Nineveh.

10 *Discolor*. 'Differing in colour from us.' The colour of the Indian tribes had become known to the Greeks and Romans from the expeditions of Alexander. See Humboldt, *Cosmos*, ii. p. 160—1. It is thus accurately described by Strabo, lib. xv. cap. i.: τῶν δ' ἀνθρώπων οἱ μὲν μεσημβρινοὶ τοῖς Αἰθίοψιν εἰσὶν ὁμοιοὶ κατὰ τὴν χροίαν· κατὰ δὲ τὴν ὄψιν καὶ τὴν τρίχωσιν τοῖς ἄλλοις. Οὐδὲ γὰρ οὐλοτρachoῦσι διὰ τὴν ὑγρότητα τοῦ αἵματος· οἱ δὲ βόρειοι, τοῖς Αἰγυπτίοις (*i. e.* copper-coloured.) On *eo aqua* Hertzberg remarks, 'locum significat, non causam.' With most of the commentators he understands *Indus* of the people (for *Indi*) not of the river, which is here meant, though the

Hæcne marita fides? et sic pactæ mihi noctes,  
 Cum rudis urgenti brachia victa dedi?  
 Quæ mihi deductæ fax omen prætulit, illa  
 Traxit ab everso lumina nigra rogo;  
 Et Stygio sum sparsa lacu, nec recta capillis 15  
 Vitta data est: nupsi non comitante deo.  
 Omnibus heu portis pendent mea noxia vota;  
 Textitur hæc castris quarta lacerna tuis.

epithet strictly applies to the inhabitants on its banks. Barth and Kuhnol read *Eco decolor Indus equo*. But *equo* could hardly terminate two successive pentameters (see v. 8.)

11 All the good copies have *et pactæ*, omitting *sunt*, except the Naples MS. which gives *et parce avia*. Most editors, including Jacob, have followed Pucci and Beroaldus, *hæ pactæ sunt mihi noctes*. Hertzberg reads *et pactæ sunt &c.*, but he does not explain the construction satisfactorily: 'hæcine (neut. plur.) sunt marita fides et noctes mihi pactæ? i. e. quo abierunt fides et promissa?' I have ventured to insert *sic* before *pactæ*: 'are these the terms on which I yielded?' &c. It is clear that some monosyllable has been dropped.

13 The marriage-torch (inf. 11, 46.) derived its ill-omened light from a funeral-pile almost extinct (*everso*.) The Romans had a superstitious dread of connecting in any way the two ceremonies. They did not marry during the Feralia. Hence Ovid, *Fast.* ii. 561. 'Conde tuas, Hy-menæe, faces, et ab ignibus atris Aufer: habent alias mœsta sepulcra faces.' See *ibid.* v. 487. On the symbolism of fire and water used in the marriage, see Becker's *Gallus*, p. 162, viz. 'quia hæc res humanam vitam maxime continent.' The predilection for lighting from one particular fire rather than another still

lingers in the pagan 'yule-log' of Christmas, which should be set alight from a part of that used the preceding year. The contest for the 'blessed fire' by the members of the Greek communion at the Holy Sepulchre is but a remnant of the same ancient belief, which likewise appears in the Eternal Vesta of both Greeks and Romans.

15 'The water used for aspersion was not fresh and pure from the spring, but must have come from the Avernian lake. The chaplet, too, was placed awry on my head, and so afforded an unlucky omen. The god Hymen, invoked in the marriage song, refused to accompany the procession with his invisible presence.'

17 *Portis*. Hertzberg appears to be right in understanding the city gates, at which altars and shrines of the *Lares viales* were placed, and before which written vows for the safety of the absent were suspended. In this case, her vows (i. e. promises of offerings) for Lycotas' return from service were *noxia*, rather injurious than otherwise; not favourably received by the gods. 'Quæ magis nocent quam juvant, reditu non impetrato.'—Barth.

18 *Quarta lacerna*. The military cloak had been duly sent to her husband now for the fourth year. It appears from a passage in the *Fasti*, ii. 745, well known for its great

Occidat, immerita qui carpsit ab arbore vallum,  
 Et struxit querulas rauca per ossa tubas: 20  
 Dignior obliquo funem qui torqueat Oeno,  
 Æternusque tuam pascat, aselle, famem.  
 Dic mihi, num teneros urit lorica lacertos?  
 Num gravis imbelles atterit hasta manus?  
 Hæc noceant potius, quam dentibus ulla puella 25  
 Det mihi plorandas per tua colla notas.  
 Diceris et macie vultum tenuasse; sed opto,  
 E desiderio sit color iste meo.  
 At mihi cum noctes induxit vesper amaras,  
 Si qua relictæ jacent, osculor arma tua. 30  
 Tum queror, in toto non sidere pallia lecto,

beauty, that absent wives and their maidens were in the habit of weaving these *lacernæ* out of the parcels of wool (*pensa*) distributed among them: 'Mittenda est domino, (nunc nunc properate, puellæ,) Quamprimum nostra facta lacerna manu.' See also Livy i. 26. The custom was as ancient as the time of Penelope, whose very name is derived from *πήνη* and *λώπη* or *λωπός* (for the words are evidently identical.)

20 *Rauca per ossa*. The straight *tuba* was originally made of bone bound with brass. The authorities are quoted by Kuinoel. So Virgil (*Georg.* ii. 193,) calls the sacrificial tibia *ebur*; compare inf. 6, 8. In both cases perhaps the bone formed ornamental rings.

21 *Oeno*. Pausan. *Phocic.* lib. x. cap. 29, 1, (speaking of certain paintings at Delphi): μετὰ δὲ αὐτοὺς ἀνὴρ ἐστὶ καθήμενος, ἐπίγραμμα δὲ "Οἶνον εἶναι λέγει τὸν ἀνθρώπον· πεποιεῖται μὲν πλέκων σχοινίον, παρέστηκε δὲ θήλεια ὄνος ἐπεσθίουσα τὸ πεπλεγμένον αἶμα τοῦ σχοινίου. Τοῦτον εἶναι τὸν "Οἶνον φιλεργὸν φασὶν ἀνθρώπον, γυναῖκα δὲ ἔχειν δαπανηρὰν· καὶ ὅποσα συλλέξαιτο ἐργαζόμενος, οὐ πολλὰ ἂν ὕστερον ὑπὸ ἐκείνης ἀνῆλκτο.—

οἷδ' αὖ δὲ καὶ ὑπὸ 'Ιώνων, ὅποτε ἰδοῖεν τινα πονοῦντα ἐπὶ οὐδενὶ ὄνησιν φέροντι, ὑπὸ τούτων εἰρημένον, ὡς ὁ ἀνὴρ οὗτος συνάγει τοῦ "Οἶνον τὴν θάμνην. The commentators also refer to Pliny *N. H.* lib. xxxv. 10. The general sense is, 'Dignior, qui funem torqueat, etiam quam Oenus ipse, qui obliquus et transversus operi incumbit, dum asinus ad latus ignaro funem comedit:—the inventor of war ought to have been the personification of useless toil and trouble, rather than Oenus in the picture.'

27 'I am told you look thin: I trust it is through pining for me;' i. e. not from any less creditable cause, or from injured health.

31 'I grow restless, and nervous because the counterpane slips off the bed, and because the cock does not crow.' How graphic this, and how true to nature! The *pallium*, precisely like the Greek *χλαῖνα*, frequently answered the above purpose. Ovid doubtless had this passage in view (as also v. 3, in *Heroid.* iii. 3; xi. 1;) *Am.* i. 2, 2, (quoted by K.) 'nec in lecto pallia nostra sedent.' Compare inf. v. 8, 87.

Lucis et auctores non dare carmen aves.  
 Noctibus hibernis castrensia pensa laboro,  
 Et Tyria in radios vellera secta suos.  
 Et disco, qua parte fluat vincendus Araxes, 35  
 Quot sine aqua Parthus millia currat equus.  
 Conor et e tabula pictos ediscere mundos,  
 Qualis et hæc docti sit positura dei;  
 Quæ tellus sit lenta gelu, quæ putris ab æstu,  
 Ventus in Italiam qui bene vela ferat. 40  
 Assidet una soror, curis et pallida nutrix  
 Pejerat hiberni temporis esse moras.

34 *Tyria vellera*. The ἡλάκαρα ἀλιπόρφυρα of Homer, *Od.* vi. 306, and the 'alba lana fucata Assyrio veneno' of Virgil, *Georg.* ii. 465. The wool was purchased already dyed, and afterwards worked up. See Becker, *Gallus*, p. 446, who shows that one pound dyed with the best Tyrian purple cost 1000 denarii. For *radios* the MSS. give *gladios*.—*radios* was the reading of Perreius, from a MS. as he pretends. The *radius textorius* is the shuttle, and the woollen thread was 'cut for it,' i. e. into the proper lengths. Hertzberg however has produced evidence worthy of careful consideration, to prove that *gladios* is the true reading. A verse of Ennius is quoted (from Nonius), 'Deducunt habiles gladios filo gracilentos;' where *gladios* is believed to be the *spatha* of Seneca, *Epist.* 90, 20, and equivalent in point of sense to *radios*. According to Barth, *gladios* is found in one of the later MSS.

35 *Disco, ὁρῶν*, 'I endeavour to inform myself of the exact course of the Araxes,' or of the Parthian tribes against whom the expedition is directed, 'and how many miles the Parthian courser can run over the desert without water.' That is, I reckon the probable distance my hus-

band may be induced to engage in the bootless pursuit. The Arabian steeds are remarkable for their endurance of thirst, being only second to the camel in this respect.

37 Hertzberg reads *conor* for *cogor*, from the conjecture of Broukhusius, observing that these words are often confounded in MSS. The vulgate can only mean: 'and, not being satisfied with the *viva voce* information I obtain, I am obliged to have recourse to maps.'—*mundos* for *orbis partes* is a bold and unusual expression.

38 *Docti dei*. Τοῦ σοφοῦ θεοῦ, τοῦ πάντων δημιουργοῦ.

39 The words *lentus* and *putris* are strictly opposed to each other in the senses of *adhesive* and *loose*. Thus honey, pitch, supple twigs, leather, &c. are said to be *lenta*, because their particles cohere, and they are the reverse of brittle. *Putre solum*, *Georg.* ii. 204, is light and friable earth, while stiff clay, *ibid.* v. 250, 'haud unquam manibus jactata fatiscit, Sed picis in morem ad digitos lentescit habendo.' Hence '*lento murmure*,' 'with long-drawn note,' is said of a trumpet, v. 4, 10.

42 *Pejerat*, 'falsely swears.' Kuinoel and others spoil the sense by altering the reading of all the copies to



Felix Hippolyte! nuda tulit arma papilla,  
 Et textit galea barbara molle caput.  
 Romanis utinam patuissent castra puellis! 45  
 Essem militiæ sarcina fida tuæ;  
 Nec me tardarent Scythiæ juga, cum Pater altas  
 Africus in glaciem frigore nectit aquas.  
 Omnis amor magnus, sed aperto in conjuge major:  
 Hanc Venus, ut vivat, ventilat ipsa facem. 50  
 Nam mihi quo Pænis tibi purpura fulgeat ostris,

*dejerat.* 'Though she knows it is not true, yet, for the purpose of consoling me, my nurse assures me the continued delay is caused solely by the unfavourable season.'

43 Hippolyte was Queen of the Amazons. Her military habits, says Arethusa, did not disqualify her from following the camp.—*nuda papilla*, compare Virg. *Æn.* i. 492. The notion that *Amazon* was derived from a and *μαῖς* perhaps gave rise to this idea that the Amazons had one breast exposed. See however on *Æsch. Suppl.* 283. The truth probably is, that the word is a corruption of some eastern dialect, which the Greeks fancifully as well as ignorantly tried to derive from their own language.—The whole of this passage is of exquisite pathos.

45 See note on ii. 7, 15.

48 There is considerable difficulty in explaining *pater Africus*. Assuming that the winds are sometimes personified, as divine beings, and that *pater Boreas, Zephyrus*, &c. might be justified, still the south-west wind would not be likely to freeze the rivers of Scythia—though even this, perhaps, ought not to be positively asserted without an exact knowledge of the meteorology of the country. See iii. 18, 36, where '*frigidus Auster*' occurs, and has been tampered with by emendators. Humboldt, *Cosmos*,

i. p. 323. Hertzberg's emendation, *aprico*, is very ingenious; for the weather is colder under a clear sky than under a cloudy one, because the radiation of heat from the earth is greater. Hence Hor. *Od.* iii. 10, 7, '*positas ut glaciem nives Puro numine Jupiter.*' He also not inaptly quotes inf. 10, 18, '*Qui tulit aprico frigida castra lare.*' If we retain the vulgate, it will perhaps be best to understand *Africus* as used indefinitely for any wind.

49 *Aperto in conjuge*, 'in the case of an acknowledged and lawful husband.' Propertius, as Hertzberg well suggests, was probably thinking of his own less creditable connexion with Cynthia. Kuinoel, after Burmann, reads *deserta in conjuge*, which, though elegant, has little probability in its favour.

51 Hertzberg and Jacob place the interrogation after *quo*? 'What is it to me to be handsomely dressed? 'for your eyes alone let costly purple glow, &c.' But it seems simpler to understand it thus: '*Qno mihi splendeat tibi purpura?*' 'What care I for the purple which decks your house, and the gems which adorn my hands, if you are absent?' i. e. what pleasure to me is there in wealth and personal adornment? Hertzberg reads *tuas manus* from the MS. Gron. and ed. Rheg., which he explains 'mess

Crystallusque meas ornet aquosa manus?  
 Omnia surda tacent, rarisque adsueta kalendis  
 Vix aperit clausos una puella Lares.  
 Glaucidos et catulæ vox est mihi grata querentis: 55  
 Illa tui partem vindicat una toro.  
 Flore sacella tego, verbenis compita velo,  
 Et crepat ad veteres herba Sabina focos.  
 Sive in finitimo gemuit stans noctua tigno,  
 Seu voluit tangi parca lucerna mero, 60  
 Illa dies hornis cædem denuntiat agnis,

manus tibi debitas,' comparing *meæ noctis*, i. 3, 37. The objection to this is the ambiguity which would result from such a perversion of the natural sense of *meus* and *tuus*. The correction of Heinsius, *si purpura*, admitted by Lachmann with Barth and Kuinoel, is probable, and the more so because the Naples MS. gives *te* for *tibi*. Yet the use of the subjunctive for the indicative is an argument on the other side. On the epithet *aquosa* see note on iii. 15, 12.

53 *Raris Kalendis*, 'only occasionally on the first of the month.' *Assueta*, i. e. *aperire*. The *clausi Lares* must be understood of the Lararium, or closet in which the Lares were inclosed. See Becker, *Gallus*, p. 263. Kuinoel adopts the bold conjecture of Schrader, *lanisque assueta colendis*. The meaning is, that the usual offerings of frankincense &c. to the Lares were neglected in the time of grief: she had no heart to perform her usual domestic duties, in which she formerly took delight.

56 *Tui partem* &c. 'non omne mariti munus, sed partem tantum,' as Hertzberg rightly explains.—*toro* is the reading of Barth and Kuinoel from Pucci, which is elegant, but entirely alters the sense of the passage. The little lap-dog lies on the bed, and

is fondled as a substitute for the absent husband. Martial has a beautiful epigram, i. 110, on a dog called Issa, which slept on its master's bed.

58 *Herba Sabina*. The shrub *Savine*, (*Juniperus Sabina*,) well known for its powerful and dangerous medicinal properties. The Lares Compitales or Viales were honoured by sprigs of *vervain* (*verbena officinalis*) either affixed to or (more probably) strewn before their shrines.

59—62 'If an owl has whooped, or the lamp has sputtered, the omen is followed by a sacrifice, either to avert evil portended by the one, or to ensure the good promised by the other.' The owl,

'The filmy shape

That haunts the dusk with ermine cape  
 And woolly breast and bearded eyes,'

was counted *inter diras aves* by the Romans, and has been regarded with awe in every age. See on iv. 6, 29. Kuinoel appositely quotes Ovid, *Heroid.* xix. 151, 'Sternuit et lumen (posito nam scribimus illo,) Sternuit, et nobis prospera signa dedit. Ecce merum natrix faustos instillat in ignes; Crasque erimns plures, inquit et ipsa bibit:'—but it is singular that he should have stopped at the third line, whereas the fourth shows that if the lamp sputtered, an arrival was

Succinetique calent ad nova lucra popæ.  
 Ne, precor, ascensis tanti sit gloria Bactris,  
 Raptave odorato carbasa lina duci,  
 Plumbea cum tortæ sparguntur pondera fundæ, 65  
 Subdolus et versis increpat arcus equis.  
 Sed, tua sic domitis Parthæ telluris alumni  
 Pura triumphantis hasta sequatur equos!  
 Incorrupta mei conserva fœdera lecti.  
 Hac ego te sola lege redisse velim. 70  
 Armaque cum tulero portæ votiva Capenæ,  
 Subscribam, SALVO GRATA PUELLA VIRO.

expected. The wine was poured by way of acknowledgment of the omen, and as a libation. Compare the modern custom of predicting a guest from the tea-leaves at the bottom of a cup.

62 *Nova lucra*. Because the *papa*, θύτης, who tucked up his tunic to inflict the blow on the victim, expected a prime portion of the meat as his perquisite. Others read *sacra* with Pucci, but against the good copies; which calls forth a severe remark from Hertzberg: 'omni tempore sacerdotum filii cum familiis et sodalitiis ad lucra magis quam ad sacra properaverunt.'—*lucrum* and *lucar* are both from *lucus*, and properly signify *grove-money*, 'as ex lucis publicis locatis captum,' Ritter on Tac. *Ann.* i. 77. The former is probably an adjective from the obsolete *lucer*, i. e. *lucrum* as. Ovid, *Fast.* v. 283, 'Venerat in morem populi depascere saltus: Idque diu licuit, pœnaque nulla fuit:—Rem populus recipit; mulctam subiere nocentes.' This *mulcta* was probably called *lucrum*. Plutarch, *Quæst. Rom.* § 88. Διὰ τί τὸ τελούμενον εἰς θίας λοῦκαρ καλοῦσιν; ἢ ὅτι πολλά ἐστὼν ἀλση περὶ τὴν πόλιν ἀνεμμένα θεοῖς; ἢ καλοῦσι λοῦκουσ, καὶ τὴν ἀπὸ τούτων πρόσσοδον εἰς τὰς θίας ἀνήλσκον;

63 'Pecor, ne tanta laudis cupiditate rapiaris, ut primus adscendere muros hostiles audeas,—ne hostes te interficiant.' Kuinoel.—*odoratus dux* is so called from the perfumes so much used in the east.—*carbasa lina*, the colours or standard of embroidered linen cloth. The use of the two substantives in connexion is remarkable. Kuinoel refers to *Æn.* xi. 775, for the texture of the *carbasa*. See Becker, *Gallus*, p. 444, who says the finest came from Egypt and Spain. The word itself is doubtless of eastern origin. According to Humboldt (*Cosmos*, ii. note 143) *Karpása* is Sanscrit for *Cotton*.

66 *Versis equis*. See *Georg.* iii. 31; *Hor. Od.* i. 19, 12; ii. 13, 18; and the engraving in p. 221 of Layard's *Nineveh*.

67 *Pura hasta*, καθάρᾳ, a bloodless, or pointless spear, presented as a badge of honour to those who had first distinguished themselves in war. *Virg. Æn.* vi. 760, 'Hic juvenis pura qui nititur hasta.' It would seem from this passage that such persons followed the triumphal car in procession to the Capitol.

71 *Portæ Capenæ*, i. e. to the temple of Mars. See note on v. 17. How finely and delicately is the admonition

## IV.

Tarpeium nemus et Tarpeiae turpe sepulcrum

Fabor et antiqui limina capta Jovis.

Lucus erat felix hederoso conditus antro,

Multaque nativis obstrepit arbor aquis;

Silvani ramosa domus, quo dulcis ab æstu

5

Fistula poturas ire jubebat oves.

Hunc Tatius fontem vallo præcingit acerno,

to fidelity conveyed in these lines, and how touchingly simple and effective is the conclusion.

IV. The legend of Tarpeia, who betrayed the capitol to Titus Tatius, King of the Sabines, for whom she had conceived an affection. See Ovid, *Fast.* i. 260; Livy, i. 2. This is one of the most beautiful of the elegies, and was doubtless composed for the work on the *Fasti* already alluded to. The date is uncertain, but it is one of the early poems.

1 *Turpe sepulcrum*, infamem sepulturam, inf. v. 91.—*limina capta Jovis*, 'the capture of the fortress where now stands the temple of Jupiter Capitolinus.'

3 *Lucus felix*, saltus (ἄλος) intactus, religione sacer; *conditus antro*, 'inclosed within a ravine,' the sides of which were clothed with ivy. *Consitus antro* Barth, Kuinoel, and Lachmann, from inferior copies; and this Jacob approves. But how a grove can be planted with or in a cave; or why the wild mountain side should be planted at all, does not appear.—*Antrum* is here used as 'Partheniis in antris' i. 1, 11. Virgil, *Æn.* viii. 347, describes the Tarpeia sedes as 'olim sylvestribus horrida dumis.' For the topography Hertz-

berg refers to Bunsen's *Description of Rome*; a work I have not had the opportunity to consult. The remains of this wood were called *Tarpeii luci* in the time of the poet, inf. 8, 31.

4 *Obstrepat*, cum strepitu respondet ad murmur aquæ. Compare i. 16, 46, 'Et matutinis obstrepat alitibus.'

7 *Hunc fontem*. Hertzberg considers this to have been a small mountain stream, running down the gorge between wooded banks, and collected in a pond at the bottom, from which 'bellicus equus bibebat' v. 14. From the spring-head Tarpeia drew water v. 15, so that it is clear that it was not in the actual occupation of the Sabines; and therefore *vallo præcinxit* does not mean 'vallo circumdedit,' but merely that he bordered it, or approached near it with his camp-lines. In fact, it was so close, that Tarpeia could not avoid, from its elevated position, seeing the interior of the camp, and the actions of the Sabine king. I am not sure however whether *hunc fontem* does not rather mean the pond itself at the bottom of the hill, which Tatius secured for his own use by palisades. The same commentator quotes the following important passage from Plutarch, *Num.* 13, τὴν δὲ πηγὴν ἢ κατὰρχει τὸ χωρίον, ὅδωρ ἱερὸν ἀπέδειξε ταῖς Ἑστιάσι παρθένοισι, ὅπως λαμβάνουσαι καθ' ἡμέραν

Fidaque suggesta castra coronat humo.  
 Quid tum Roma fuit, tubicen vicina Curetis  
 Cum quateret lento murmure saxa Jovis, 10  
 Atque ubi nunc terris dicuntur jura subactis,  
 Stabant Romano pila Sabina Foro?  
 Murus erant montes; ubi nunc est Curia septa,  
 Bellicus ex illo fonte bibebat equus.  
 Hinc Tarpeia deæ fontem libavit: at illi 15  
 Urgebat medium fictilis urna caput.  
 Et satis una malæ potuit mors esse puellæ,  
 Quæ voluit flammæ fallere, Vesta, tuas?  
 Vidit arenosis Tatium proludere campis,  
 Pictaque per flavas arma levare jubas. 20  
 Obstupuit regis facie et regalibus armis,  
 Interque oblitæ excidit urna manus.  
 Sæpe illa immeritæ causata est omina Lunæ,

ἀγνίστωσι καὶ παίνοσσι τὸ ἀνέκροτον. It was sacred to the Muses, and known as Fons Camenarum.

9 *Curetis*, Κουρήτιος, the same as Quiritis; Quirinus being the name of a Sabine town, connected with *curis* or *quiris*, 'a spear,' (Ovid, *Fast.* ii. 477: see *Varronianus*, pp. 73, 75,) as it certainly is with *curia*. The form *cures* occurs v. 9, 74. The Sabines in general, rather than Tatius in particular, are meant.

13 *Curia septa*, i. e. the Curia Hostilia, in the Forum Romanum at the foot of the Capitoline hill.

15 *Hinc*. Not from the *fons* or pond mentioned in the preceding verse, but from its source halfway up the hill.

17 It is surprising that the generally judicious Hertzberg should have admitted Lachmann's conjecture *urna* for *una*. The connexion in the poet's mind was obviously this: 'Tarpeia drew water from this spring: she was a Vestal, and a faithless one.'

Did she not deserve to die a hundred deaths?' For the Greeks especially are singularly fond of such phrases as *πολλάκις, μυριάκις τεθνήσκει*. Barth aptly compares Hor. *Od.* iii. 27, 37. 'Levis una mors est Virginum culpæ.' Vestal virgins who had violated their solemn vows of chastity were buried alive (Plutarch, *Quæst. Rom.* § 96.) and this terrible punishment may well be called 'more than one death.' I cannot see the remotest probability in this explanation: 'Vesta prone ad peccandum virgini occasionem ipsa per urnam, quam aquandi causa ad fontem portaret, præbuit. Hæc igitur urna fatum et mors puellæ dicitur,—ut ii. 1, extr. 'Huic misero fatum dura puella fuit.''

19 *Proludere*, 'exercising.'—*per jubas*, &c. 'raising his arms and waving them so as to flash around and about his plumed helmet.'—*per* for *inter*, as iv. 1, 4.

23 'She made every possible ex-

Et sibi tinguendas dixit in amne comas.  
 Sæpe tulit blandis argentea lilia Nymphis, 25  
 Romula ne faciem læderet hasta Tati.  
 Dumque subit primo Capitolia nubila fumo,  
 Rettulit hirsutis brachia secta rubis;  
 Et sua Tarpeia residens ita flevit ab arce  
 Vulnera, vicino non patienda Jovi: 30  
 Ignes castrorum, et Tatiæ prætoriam turmæ,  
 Et formosa oculis arma Sabina meis,  
 O utinam ad vestros sedeam captiva Penates,  
 Dum captiva mei conspicer arma Tati.  
 Romani montes, et montibus addita Roma, 35  
 Et valeat probro Vesta pudenda meo.

cuse to go and fetch water from the fountain which commanded a view of the camp: at one time the guiltless moon was the pretext for sprinkling her hair *avertendi ominis gratia*. The 'omens of the moon' are *omina noctis*, i. e. insomnia. The practice is alluded to in Persius, 2, 16, 'et noctem flumine purgas.'—*Causari* is *προσπαριζεσθαι*. So Tibullus, i. 3, 17. 'Ant ego sum causatus aves, aut omina dira.'

26 *Faciem Tati*. For the 'regis facies,' v. 21, was the object of especial concern to her. The poet here displays consummate knowledge of woman's nature.

27 *Subit, ascendit*; the spring was some way down the hill-side.—*primo fumo*, the evening smoke, Virg. *Ecl.* i. 83, according to Hertzberg, who supposes that she lingered from morning till night. So long an absence would hardly seem likely to be overlooked; but the appeal to the camp-fires, v. 31, supports this view. Otherwise we might naturally refer the words to the incipient state of Rome.

29 *Tarpeia ab arce*. Properly speaking, the arx or citadel was dis-

tinged from the Capitol, the former being on the northern and higher peak or horn of the hill, the latter on the southern. Hence the *Arx*, and the *Arx Tarpeia* or Capitol, must be distinguished. See Dr. Smith's *Classical Dictionary* in v. *Capitolium*.

30 *Vulnera, i. e. amoris*. These were 'not destined to be tolerated by Jupiter,' who punished with death the betrayal of his sacred heights, v. 86. Lachmann and Hertzberg prefer to make *patienda* the nominative; 'she, who ought not to have been even admitted to the arx from which her complaints were made.'

32 *Formosa oculis meis*. They were *picta arma* v. 20, and would have been thought barbaric and the reverse of beautiful by less prejudiced Roman eyes.

34 The Naples MS. and most of the early edd. have *esse*. Gronovius conjectured *ora*, which Jacob with good reason approves. But his argument, that she already saw his arms, v. 32, is not conclusive; since for that very reason she might wish to continue to gaze at them even as a captive.

Ille equus, ille meos in castra reponet amores,  
 Cui Tatius dextras collocat ipse jubar.  
 Quid mirum in patrios Scyllam sævisse capillos,  
 Candidaque in sævos inguina versa canes? 40  
 Proditā quid mirum fraterni cornua monstri,  
 Cum patuit lecto stamine torta via?  
 Quantum ego sum Ausoniis crimen factura puellis,  
 Improba virgineo lecta ministra foco!  
 Pallados extinctos si quis mirabitur ignes, 45  
 Ignoscat: lacrimis spargitur ara meis.  
 Cras, ut rumor ait, tota pugnabitur urbe:  
 Tu cape spinosi rorida terga jugi.

37 *Reponet* for *ponet*, like *refringet*, Hor. Od. iii. 3, 28; Sat. i. 4, 61. Hertzberg reads *reportet*, which is not improbable. But *reponet* would be a beautiful word, if we may interpret it *καταναύσει*, her heart being already there, and she regarding herself as wrongly separated. We may certainly render it, 'no other horse shall restore me to the Sabine camp but Tatius' own steed.' See on iv. 9, 52. —*dextras jubar*: Virg. Georg. iii. 86, 'Densa juba, et dextro jactata recumbit in armo.'

39 'What wonder is it, that Scylla should have betrayed her father, and Ariadne her brother the Minotaur, by giving Theseus a clue to guide him out of the labyrinth, under the influence of love such as mine?' For the legend of Scylla see iv. 19, 21. Propertius has here confounded two quite distinct persons: see on Æsch. Cho. 602 and Ag. 1204. So Ovid speaks of 'Nisæi, naufraga monstra, canes,' Fast. iv. 500. Cf. A. A. i. 331.

42 *Lecto stamine*. 'By following the clue.' As *legere oram* is to follow the windings of a coast (*κατακολουθεῖν*), so *legere stamen* is to pursue the turnings of a thread through the tortuous

ways of a labyrinth. The primary sense of this verb is 'to gather as you go.' Hence 'to read' and 'to speak' (*λέγειν*) is 'to pick out words,' on a page or in a speech. *Legere flumina*, 'to thread the windings of a river,' occurs i. 20, 7.

45 *Pallados*. We should have expected *Vesta*. Some think that these are but two names for the same goddess,—a supposition hardly borne out by the mythology which has descended to us;—but Hertzberg elsewhere has shown that the two had a common temple. Compare Ovid, Trist. iii. 1, 29, 'Hic locus est Vestæ, qui Pallada servat et ignem.' Fast. vi. 421—35.

46 She had not let the sacred fire go out through neglect (an unpardonable fault: see below on 11, 54,) but she had 'cried it out.' A truly poetical idea. Is Hertzberg justified in his remark: 'Juvenem a rhetoris schola recentem versus prodit'?

48 *Cape*. This is the reading of all the good copies. I think Hertzberg is right in his view of this and the following verse. 'Do you take the path up the ravine, along the water-course (see on v. 7,) and so gain possession of the capitol. And

Lubrica tota via est et perfida; quippe tacentes

Fallaci celat limite semper aquas.

50

O utinam magicæ nossem cantamina Musæ!

Hæc quoque formoso lingua tulisset opem.

Te toga picta decet, non quem sine matris honore

Nutrit inhumanæ dura papilla lupæ.

Sive hospes, pariamve tua regina sub aula,

55

yet, what a risk! The way is slippery and wet with the streamlet which trickles unseen.' She tells him which road to take, and at the same time warns him of the difficulty and danger of it. A hot sulphurous spring issued in this part of the hill, which according to Ovid, *Fast.* 1, 269, was sent forth by the god Janus expressly to stop the ascent of the Sabines:—'Claudcret ut Tatio fervidus humor iter.' Most editors, including Lachmann, have admitted *tu cave*. The shortening a vowel before *sp, st, &c.*, though avoided by the most polished Latin poets, has a precedent in Homer's use of Σκάμαρδος, σκεπαρδός, &c. The analogy of the French *épine* makes it probable that in this, if not in all such cases, the sibilant was dropped in pronunciation. So perhaps *bene spondebant* v. 1, 41. *Consuluitque striges*, inf. 5, 17, a word probably connected with *τρίξαι* to screech. In iii. 7, 44, we cannot doubt that *smaragdos* was pronounced *maragdos*. Compare *σμίρνη* with *μίρρα*, *σμίρραινα* with *μίρραινα*, *σμηκρός* with *μηκρός*. The objection on the part of the best Latin poets was therefore, properly speaking, to the mutilated pronunciation; just as to dropping the final *s* with Ennius and Lucræti, as in *navibu' pandis, vivu' per ora* &c. It must however be confessed that 'brachia spectavi,' iv. 11, 53, does not easily admit of the above solution.

Yet it is very easy to regard *brachya* as a spondee.

51 'Were I an enchantress, like Medea, I would aid you by my incantations, as she aided Jason.' For such is probably the allusion.

53 *Toga picta*. One of the insignia of a triumph.—*sine matris honore*, ἐν' αἰσχύνῃ μητρὸς, because her offspring was born in shame and exposed. The sense therefore is, 'I wish the victory may be yours rather than on the side of Rome.'

55 There is considerable doubt of the true reading of this verse. The MSS. give *sic hospes, pariamne tua* &c., but MS. Groning. has *pariam tua ne*. The MS. of Pucci read *si conjux, pariamve tua*, which Jacob adopts, placing an exclamation at the end of the verse, and understanding *si* of a wish. Hertzberg edits *sic, hospes, patriæve tua regina sub aula*; but neither the reading nor the explanation he gives appears to me plausible. I read *sive hospes, pariamve tua*, &c.; 'Whether I am to live with you as a *hospes*, or be your queen and the legitimate mother of your children, in either case I bring you a worthy dower.' The difference between a *peller* and a *conjux*, both with the Greeks and Romans, lay chiefly in the latter being τοῦ παιδοποιεῖσθαι χάριν, whence she properly adds *pariam*. See ii. 7, 13, 20; *Æsch. Agam.* 1178: ἧ καὶ τίκων ἐς ἔργον ἡλθέτην νόμφ; Whether there is au-



Dos tibi non humilis prodita Roma venit.  
 Si minus, at, raptæ ne sint impune Sabinæ,  
 Me rape, et alterna lege repende vices.  
 Commissas acies ego possum solvere; nuptæ,  
 Vos medium palla fœdus inite mea. 60  
 Adde, Hymenæe, modos; tubicen fera murmura conde;  
 Credite, vestra meus molliet arma torus.  
 Et jam quarta canit venturam buccina lucem,  
 Ipsaque in Oceanum sidera lapsa cadunt.  
 Experiār somnum; de te mihi somnia quæram: 65  
 Fac venias oculis umbra benigna meis.  
 Dixit, et incerto permisit brachia somno,  
 Nescia væ furiis accubuisse novis.  
 Nam Vesta, Iliacæ felix tutela favillæ,

thority for *sive—ve*, may be questioned. But Propertius is singular in many of his usages; and it is fair to argue, that the very fact of its being an uncommon expression would induce the corruption.

57 'If these terms please you not, then carry me off as a reprisal for the rape of the Sabine women.' All the good copies have *si minus*. Kuinoel and others edit *sin minus*, which, being the more common use, was the less likely to have been altered by the copyists.

59 *Commissas acies*. As the present attack on Rome was in consequence of the event just mentioned, Tarpeia declares that she has the power of separating the combatants by her marriage with Tatius.—*palla mea*, matrimonio meo; the ablative implying the means whereby the treaty was to be effected. Hertzberg has little more to tell his readers on the use of the word than that it was 'insigne nuptiarum et ornatus quidam conjugalīs.' He thinks *palla* here means the *tunica recta*, and he ob-

serves that it is mentioned as a nuptial garment in Ovid, *Her.* 21, 162: 'Et trahitur multo splendida palla croco.'—*medium fœdus* he explains of the Roman women coming forward into the space (*μεταξύον*) between the two armies. See Livy, i. 13; Ovid. *Fast.* iii. 217. 'Cum matres veniunt inter patresque virosque, Inque sinu natos, pignora cara, ferunt.'

64 *Ipsa sidera*. 'The very stars are sinking to rest: I alone am watchful.'

66 *Fac venias*, ὄπως παρίσσι, like *fac teneas* 11, 68, *fac similes* 5, 34.—A beautiful distich.

67 *Brachia*. 'Aut enim lasa et remissa jacent, aut, dum caput fulciunt, incerta titubant.' Hertzberg.

68 The MSS. give the strange reading *nefariis*. The commonly received conjectural correction is *se furiis*; but perhaps Jacob has hit the truth in *væ furiis*, which Hertzberg has also adopted.—*furiæ* I take simply for ἀν, frenzy and excitement, or infatuation of mind.

Culpam alit, et plures condit in ossa faces. 70  
 Illa ruit, qualis celerem prope Thermodonta  
 Strymonis abscisso fertur aperta sinu.  
 Urbi festus erat;—dixere Palilia patres;  
 Hic primus cœpit mœnibus esse dies;  
 Annua pastorum convivium, lusus in urbe, 75  
 Cum pagana madent fercula divitiis,  
 Cumque super raros fœni flammantis acervos  
 Trajicit immundos ebria turba pedes.  
 Romulus excubias decrevit in otia solvi,  
 Atque intermissa castra silere tuba. 80  
 Hoc Tarpeia suum tempus rata, convenit hostem;  
 Pacta ligat, pactis ipsa futura comes.  
 Mons erat ascensu dubius, festoque remissus.

70 *Faces*, i. e. ignes amoris. The word is elegantly applied to the goddess of fire, who avenges herself on her faithless attendant by adding new flames to her passion.

71 *Ruit* must be taken literally, on account of the following verse. Unable to sleep, she rushes forth, resolved at all hazards to have an interview with Tatius. In the pentameter some difficulties meet us. *Strymonis* (nom.) is usually taken for an *Amazon*, on account of their location near the river *Thermodon*, *Æsch. Prom. V.* 744. Others more probably understand a *Thracian bacchante*; but what the latter has to do with the *Thermodon* is as uncertain, as it is difficult to account for an *Amazon* being called *Thracian*. Perhaps the poet has confounded the two.—*abscisso sinu*, in the one case, is taken for *abscissa papilla*; see on v. 3, 43, in the other, it must mean *discisso, rescisso sinu*. I have no doubt the latter is right, and so Hertzberg explains it. See iv. 8, 8, 'Fac mea rescisso pectora nuda sinu.' When

applied to men, the flap or front pocket of the toga is meant; when to women, the loose folds of the tunic over the breast.

73 The Naples MS. has *parilia*, which Jacob prefers. Both ways of spelling the word are familiar to the scholar.

76 *Divitiis*.—*delictis* Lachmann and Kuinoel, from the probable conjecture of Heinsius. Hertzberg defends the MS. reading thus: 'rustici enim in hujus unius diei lantitiam opibus suis per annum percent.'

78 All the MSS. have *immundas dapes*; an error arising, as Hertzberg thinks, from the mind of the transcriber having been fixed on the *fercula* preceding.—*immundos* is probably a general epithet of the unwashed who took part in the sport; it may perhaps mean *fumosos*, from jumping through the bonfires.

83 *Remissus*. 'Nam loca natura munitissima ideoque ascensum difficillima, maxime negligi ab oppugnatis solent.' Hertzberg.—*occupat*, φθάνει, παύσασθαι.

Nec mora, vocalis occupat ense canes.  
 Omnia præbebant somnos: sed Juppiter unus 85  
 Decrevit pœnis invigilare tuis.  
 Prodiderat portæque fidem, patriamque jacentem,  
 Nubendique petit, quem velit ipsa, diem.  
 At Tatius,—neque enim sceleri dedit hostis honorem—  
 Nube, ait, et regni scande cubile mei. 90  
 Dixit, et ingestis comitum superobruit armis.  
 Hæc, virgo, officiis dos erat apta tuis.  
 A duce Tarpeio mons est cognomen adeptus.  
 O vigil, injustæ præmia sortis habes.

## V.

Terra tuum spinis obducat, lena, sepulcrum,  
 Et tua, quod non vis, sentiat umbra sitim;

85 *Omnia*. The fatigue and perhaps drunkenness attending the festival, and the silence in the Roman camp. Tarpeia herself conducts Tatius up the ravine to the Capitol; which is the meaning of *pactis ipsa futura comes*.

86 *Pœnis tuis*, i. e. O Tarpeia. The good copies agree in *tuis*, which is also consistent with the poet's custom of suddenly apostrophising persons in a continuous narrative. Barth, Kuinoel, and Lachmann edit *euis*.—Jupiter, it will be remembered, was the protector of justice and faith, and the avenger of all traitors and perjured persons.

87 *Portæ fidem*. Not *sibi commissam*, but *fidelem portam*, 'quæ fiduciam dat,' according to Kuinoel, with the assent of Hertzberg. But her father Tarpeius was governor of the fort (Livy, i. 11), so that it is difficult to see the objection to the more natural sense, since the daugh-

ter would have had, as we should say, the *entrée* of the gate, and was as it were his associate in keeping it. The verb moreover seems to suggest this sense.

88 Kuinoel and Lachmann again depart from all the MSS. in editing *ipse*. Hertzberg seems right: 'Jam confidentior puella ut sibi diem nuptiarum dicere liceat, postulat.'

94 *O vigil*. Spurius Tarpeius, who is said to have his recompense for an undeserved fate (death by the Sabine captors through his daughter's treachery) in giving his name to the Tarpeian rock. So Hertzberg. The *injusta sors* of the father is opposed to the deserved fate of the daughter.

V. This obscure poem, which in part somewhat resembles the *Ibis* of Ovid, but is more plainly imitated by the latter in *Amor.* i. 8, as Kuinoel has observed, contains a malediction on the memory of an old procuress

Nec sedeant cineri Manes, et Cerberus ultor  
 Turpia jejuno terreat ossa sono.  
 Docta vel Hippolytum Veneri mollire negantem, 5  
 Concordique toro pessima semper avis,  
 Penelopen quoque, neglecto rumore mariti,  
 Nubere lascivo cogeret Antinoo.  
 Illa velit, poterit magnes non ducere ferrum,  
 Et volucris nidis esse noverca suis. 10  
 Quippe et, Collinas ad fossam moverit herbas,  
 Stantia currenti diluerentur aqua.  
 Audax cantatæ leges imponere Lunæ,  
 Et sua nocturno fallere terga lupo,  
 Posset ut intentos astu cæcare maritos, 15

called Acanthis (v. 61), who appears to have incurred the resentment of our poet either as the keeper or the servant of Cynthia. It is probable that Ovid borrowed the idea of his *Art of Love* from vv. 21—60. And to the same verses he alludes when he says, *Trist.* ii. 461, (speaking of Tibullus,) 'Multaque dat talis furti præcepta, docetque Qua nuptæ possint fallere ab arte viros.—Invenies eadem blandi præcepta Properti:—' lines which Lachmann (Præf. p. xxi.) has too hastily used as a proof that all Propertius' writings have not come down to our time.

3 'May your ghost not rest with your ashes, but flit an unquiet spirit.' See inf. on El. 11, 1.

7 *Rumor* Hertzberg explains by κλέος (*Od.* i. 344), 'the reputation of her husband which was so dear to her.' The more obvious interpretation is, 'the report of her husband being alive.' But were there such reports? Her merit consisted in hoping against hope. See *Od.* xiv. 126.

9 *Illā velit*, 'should she wish it.' See on v. 2, 37, inf. 11.

11 *Moverit, si admoverit admagicam*

fossam (Βόθρον) herbas ad portam Collinam lectas. Near this gate, as Kuinoel shows, was the *campus sceleratus*, in which Vestal Virgins who had broken their vows were buried alive; and as such it was of course a good botanical field for witches. So the grave-yard on the Esquilæ was used, *Hor. Sat.* i. 8, 22.

12 'Solid places would be deluged with running water.' The simile, as Jacob and Hertzberg observe, is from the melting of solid matter, as ice, &c. *Stare* not unfrequently conveys this idea, as in Horace, 'stat nive candidum Soracte,' 'stet glacies iners,' &c. 'Res solidissimæ et firmæ liquescerent, mutata ipsa rerum natura.' *Barth.* Kuinoel gives *stagnaque* after the 2nd Aldine.

14 *Terga fallere*, i. e. *terga lupina fallendo sumere*, 'to change herself into a prowling wolf.' So Hertzberg. Compare *oscula falle* inf. 11, 80. Kuinoel well quotes *Virg. Æn.* i. 684. 'Tu faciem illius noctem non amplius unam Falle dolo.' On these *versipelles*, as they were called, see a note of Becker, *Gallus*, p. 120.

15 *Posset ut.* The MSS. have *pos-*

Cornicum immeritas eruit ungue genas;  
 Consulitque striges nostro de sanguine, et in me  
 Hippomanes fetæ semina legit equæ.  
 Exornabat opus verbis, seu blanda perurat  
 Saxosamve terat sedula culpa viam :  
 ' Si te Eoa, Doryxenium, juvat aurea ripa,  
 ' Et quæ sub Tyria concha superbit aqua,

20

set et, which Lachmann and Jacob retain. But I think with Hertzberg that we must admit the correction, if we would get tolerable sense out of the passage. The construction is continued from *audax*, in v. 13, *eruit* being the past tense: 'bold as she was (in life) to control even the moon by her incantations, she gonged out the eyes of ravens in order that she might deceive vigilant husbands by her cunning.' The raven's eyes, Hertzberg observes, were used in her magic potions by way of extinguishing by their superior sharpness the sharp eyes of the husband.

17 *Sanguine*. 'Necce, exitio.' *Kuinoel*.

19—20 In this difficult passage, Jacob and Hertzberg follow the best MSS. in reading *exornabat*. Lachmann and the other two editors adopt *exornabat*. The present tenses which follow are strangely used in either case; but *opus exornare* does not seem to be Latin at all. For *seu*, the reading of ed. Rheg., the MSS. give *ceu*, and in the pentameter *saxosamque ferat*. Jacob conjectures *saxosamve* (see v. 4, 55). Hertzberg alone admits *lymphæ* for *culpa*, from a late copy. The sense seems to be this: 'She used to conceal (dress up) the work of infamy by words, accordingly as the seductive crime either takes a ready hold on its victim, or has to surmount the difficult path of virtue by being repeatedly instilled' (*sedula*).

21—62 These lines contain the in-

famous advice of the old woman to some young girl, who is here named (according to a common Greek usage of forming the *ὑποκόρισμα* of a barlot by a nenter diminutive.) *Doryxenium*, *Δορυξίνιον*. The MSS. have *doro-xanthum*, or *doro-zantium*, with some varieties, all of which are confessedly corrupt. My own conjecture, *Dory-xenium*, I find has been anticipated by Jacob. Hertzberg considers *Doro-zantium*, 'ignotum populi Indici nomen.' Turnebus perceived that the name of a girl was required by the sense; but he proposed one of unintelligible formation, *Doro-xanimum*. The sense is, 'If you wish for the gold of the east, or Tyrian purples,' &c. By the indefinite term *aurea ripa*, we may understand the eastern shore of the Erythrean sea, the ancient Ophir, *ripa* being used improperly, as conversely *litus* in i. 2, 18. Hertzberg raises the objection, that Cynthis in particular is here meant. But where is the proof? The poet is describing in general terms the insidious arts which the old woman practised on her youthful victims. Nor is *nostra amica*, v. 63, conclusive in his favour, since *his* may very well mean 'his atque talibus.'

22 *Concha*. Supposed to be the *marex trunculus* of Linnæus, which is still one of the commonest shells of the Mediterranean. Strabo, lih. xvi. cap. 2: πολλὴ γὰρ ἐξήτασται πασῶν ἡ Τυρία καλλίστη πορφύρα· καὶ ἡ θήρα πλήσιον, καὶ τὰλλα εἴπορα τὰ πρὸς

- 'Eurypylique placet Coæ textura Minervæ,  
 'Sectaque ab Attalicis putria signa toris,  
 'Seu quæ palmiferæ mittunt venalia Thebæ, 25  
 'Murraque in Parthis pocula cocta focis:  
 'Sperne fidem, provolve deos, mendacia vincant,  
 'Frange et damnosæ jura pudicitiae.  
 'Et simulare virum pretium facit. Utere causis:  
 'Major dilata nocte recurret amor. 30

βαφὴν ἐπιτήδεια· καὶ δυσδιάγωγον μὲν ποιεῖ τὴν πόλιν (i. e. Τύρον) ἢ πολλὰ πληθία τῶν βαφείων· πλουσίαν δὲ διὰ τὴν τοιαύτην ἀνδρίαν. Our poet speaks of the shell (which is a species of whelk) as if its purple hue were visible in the water, which of course is not the case; so that we must regard *superbit* as a poetical hyperbole.

23 *Eurypyli*. The double genitive is not so rare as to cause any reasonable perplexity. 'Eurypylos's texture of Coan art,' is not more strange than 'so and so's Manchester cotton' would sound to our ears. Eurypylos was an ancient king of Cos. See on i. 2, 2. Hertzberg makes *Eurypyli* the genitive after *Coæ*, which is scarcely good Latin.

24 *Putria signa*. 'Tattered fragments of tapestry cut from couches which belonged to Attalus,' king of Pergamus, whose wealth was inherited by the Roman people. Hertzberg thinks that *signa* are the designs in overlaid wood, ivory, or tortoiseshell, so often mentioned in connexion with the ancient *spondæ* or sofas. This is not improbable in itself, as the Romans were extremely fond of collecting articles of *vertu*. But the eastern method of covering settees with rich embroidery is not to be overlooked. *Ælian Var. Hist.* viii. 7, (speaking of an entertainment given by Alexander,) καὶ ἐκάστη κλίνη ἀργυροῦς ἦν, ἣ δὲ αὐτοῦ χρυσόπους. Καὶ

κεκόσμητο πᾶσαι ἀλουργοῖς καὶ ποικίλοις ἱματίοις ὑφῆς βαρβαρικῆς μεγατίμου.

26 The peculiar ware called *murra* or *murrina vasa*, a manufacture now lost, is well known, from frequent allusions to it, to have been highly prized by the Romans. According to Pliny, xxxvii. 2, quoted by Kuinoel, Parthia was one of the places where it was made. Supposed specimens of it exist in many museums. The fabric of those generally exhibited appears to be glass. The *Dictionary of Antiquities* says, 'Most recent writers are inclined to think that they were true Chinese porcelain,' and the present passage is adduced in support of the opinion. Martial also speaks of '*myrrhina picta*,' xiii. 110. Becker, *Gallus*, p. 304, on the authority of Pliny, *N. H.* xxxvii. 2, 8, considers the true murrine vases to have been made of fluor spar, and regards those mentioned in the text as imitations.

27 *Provolve deos*. 'Eos pedibus velut proculca, a sacrariis proturba, exquisite pro, contemne deos.' *Kuinoel*. The general sense from v. 21 is, 'If you expect your wishes to be gratified, you must not be scrupulous.'

29 The obvious sense of this verse, 'To pretend that you are a married woman is a lucrative trick,' seems preferable to Hertzberg's explanation: 'simulatio amorem pretium facit, i. e. efficit ut ex viro lucrum facias,' for which he quotes 'Nunc

- ' Si tibi forte comas vexaverit utilis ira,  
 ' Post modo mercata pace premendus erit.  
 ' Denique ubi amplexu Venerem promiseris empto,  
 ' Fac simules puros sideris esse dies.  
 ' Ingerat Apriles Iole tibi, tundat Amycle  
 ' Natalem Maiis Idibus esse tuum.  
 ' Supplex ille sedet; posita tu scribe cathedra

35

pretium fecere deos,' sup. v. i. 81. The pretended difficulty thrown in the way of the lover would of course induce him to give larger bribes.—*utere causis*, 'act on the excuse;' i. e. by rejecting him on the particular occasion give a plausible proof that you are in earnest.

31 'All the better for you if he ruffles your hair in anger: you will make him pay for it, and so keep a tight rein over him for the future.' Hertzberg places a comma after *vexaverit*, and understands '*utilis(erit) ira*.'

34 The MSS. have *sideris*, which Lachmann and Kuinoel, after Beroaldus, have altered to *Isidis*. The plausibility of the correction will be manifest from iii. 32, and from the passage quoted by K., Ovid. *Amor.* i. 8, 73. 'Sæpe nega noctes, capitis modo finge dolorem, Et modo quæ causas præbeat, Isis erit.' Hertzberg however makes it appear probable, that *dies sideris* is *dies Saturni* ('Saturn's day, Saturday.') the Sab-bata of the Jews, whose creed was in part practised at Rome among the heterogeneous superstitions of so many other nations. See the remarkable passage in Persius, *Sat.* v. 180, &c. Even Pucci appositely quotes Tibull. i. 3, 18: 'Saturni aut sacrum me tenuisse diem.' But this explanation leaves us to infer, that the 'grave Saturni sidus,' sup. v. i. 84, was called *sidus*, 'the planet,' καὶ ἑξόχην. According to Plutarch, *Quæst.*

*Rom.* § xlii. the market days (*nundinæ*) were sacred to Saturn.

35 'Let your handmaids urge that it is impossible for you to think of it,' &c.—*Apriles*. Some understand *Kalendas*, others supply *idus* from the following verse; Kuinoel explains it *Apriles dies* in general, and Hertzberg thinks it means *Apriles menses*, the plural implying the annual repetition of the same advice on the part of the *lena*. It is as difficult to pronounce which is the best of these conflicting opinions, as to assign a reason why April, or any part of it, should be thus *infestus amanti*. A certain ceremony was observed by the meretrices on the Kalends of April, Ovid, *Fast.* iv. 133, &c., when they offered sacrifices to Venus, and when, as on the birthday, presents were asked from the lovers: these days therefore were unlucky for the latter. Such is Hertzberg's ingenious solution. Kuinoel thinks that the two days are named by different servants in order to extort birthday-presents; and he refers to Martial, viii. 63; Ovid, *Ars Am.* i. 429, where the very same practice is mentioned.—*tundat*, Hertzberg understands *clam latus fodiat*; but the strong word which precedes, *ingerat*, implies a similar sense here, 'tundat aures clamitando.'

37 'Pretend to be writing a *billet doux* to a rival lover.' Becker has shown (*Gallus*, p. 293) that the *ca-*

- ' Quidlibet; has artes si pavet ille, tenes.  
 ' Semper habe morsus circa tua colla recentes,  
 ' Litibus alternis quos putet esse datos. 40  
 ' Nec te Medæ delectent probra sequacis;  
 ' Nempe tulit fastus ausa rogare prior;  
 ' Sed potius mundi Thais pretiosa Menandri,  
 ' Cum ferit astutos comica mœcha Getas.  
 ' In mores te verte viri: si cantica jactat, 45  
 ' I comes, et voces ebria junge tuas.  
 ' Janitor ad dantes vigilet: si pulset inanis,  
 ' Surdus in obductam somniet usque seram.  
 ' Nec tibi displiceat miles non factus amori,  
 ' Nauta nec attrita, si ferat æra, manu, 50  
 ' Aut quorum titulus per barbara colla pependit,  
 ' Cretati medio cum saluere foro.  
 ' Aurum spectato, non quæ manus afferat aurum.  
 ' Versibus auditis quid nisi verba feres?

*thædra* was peculiarly the easy chair for the use of women.

42 *Fastus*, i. e. repulsam. See on i. 1, 3.

44 *Getas*. Geta was a common gentile name of a slave.—*ferire*, Kunoel observes, is a simile borrowed from gladiators. Compare iv. 3, 50, 'Qui volet austeros arte ferire viros.'

45 *Jactat*, i. e. cantando se commendat.

48 'Let him sleep on (*usque*) leaning against the bar which closes the door.' Nothing could better express the hopelessness of being admitted, than the porter slumbering upon the very bar he was required to remove. See Becker, *Gallus*, p. 281.

51 *Titulus*. 'Do not reject even a slave, who has stood on the *catasta* with a paper round his neck, setting forth age, abilities, country, &c., and whose chalked feet have danced to

show his agility and muscular power.' The very same practice prevailed till lately, if it does not still continue, in the slave-markets of South America. The *gypsati pedes* are mentioned also by Martial and Tibullus ii. 2, 59, and allude to a custom of so marking *foreign* slaves by way of distinction. This appears from Juvenal, l. 111, 'Nuper in hanc urbem pedibus qui venerat albis.' The MSS. give *celati*, whence Jacob and Hertzberg, with the Aldine, read *celati*, which they explain 'tattooed.' But first, it is very doubtful whether such were ever exhibited in the slave-market; and secondly, it seems strange to call such a man 'engraved,' or 'embossed.' I have therefore adopted with Lachmann the ingenious conjecture of Passerat. See Becker, *Gallus*, p. 200, who remarks that only the inferior class of slaves were thus exposed in the market.



- [' Quid iuvat ornato procedere, vita, capillo, 55  
 ' Et tenues Coa veste movere sinus?]  
 ' Qui versus, Coæ dederit nec munera vestis,  
 ' Istius tibi sit surda sine ære lyra.  
 ' Dum vernat sanguis, dum rugis integer annus,  
 ' Utere, ne quid cras libet ab ore dies. 60  
 ' Vidi ego odorati victura rosaria Pæsti  
 ' Sub matutino cocta jacere Noto.'  
 His animum nostræ dum versat Acanthis amicæ,  
 Per tenuem ossa mihi sunt numerata cutem.  
 Sed cape torquata, Venus o regina, columbæ 65  
 Ob meritum ante tuos guttura secta focos.  
 Vidi ego rugoso tussim condescere collo,  
 Sputaque per dentes ire cruenta cavos:  
 Atque animam in tegetes putrem expirare paternas.

55—6 All the MSS. here insert a distich from i. 2, 1—2, which Lachmann and Kuinoel omit with Scaliger, to the great indignation of Hertzberg, who calls it, 'nervos totius elegiæ.' These verses may indeed have been a marginal quotation added by some copyist; but they may also have been repeated by the poet,—though not, perhaps, in very good taste,—to apply the remark more pointedly to his own case. The sense is, 'He who gives no better present than mere compliments, is not to be listened to, however fine his poetry may be.'—*sine ære*, i. e. *si sine oblato ære sonet*. The ed. Rhag. gives *sine arte*, which Kuinoel adopts.

64 This verse is thus given in the MSS. and early editions; 'per tenues ossa sunt numerata cutem.' Kuinoel and Lachmann omit it altogether, as being thrust in by some copyist to fill up a lacuna. If genuine, it is not easy to restore the metre with anything like certainty. Of two con-

jectures, I prefer that of Jacob. Hertzberg edits *per tenues ossa has*, &c. which is not only (as he admits) unrhythmical, but retains the unusual plural *cutes*, in which the corruption seems partly to lie. The sense is, 'While Acanthis was thus lecturing Cynthia on the art of frustrating a lover's hopes, I was pining away with desire.'

65—8 'But, thank Venus! I have lived to see,' &c.—*torquata columba*, a pretty expression for a ring-dove. Kuinoel quotes Ovid, *Fast.* i. 452, 'Uritur Idaliis alba columba focis.' 'Torquatus palumbus' occurs in Martial, xiii. 67.

69 *Tegetes paternas*. 'The wrapper which belonged to her beggar of a father.' Such is the exact sense. The *teges* was a coarse mat worn by mendicants, as appears from Juvenal, *Sat.* 5, 8, 'nusquam pons, et tegetis pars dimidia brevior?' For *expirare*, Barth absurdly reads *exputare*, from the conjecture of Gebhard, who, as

Horruit argenti pergula curta foco. 70  
 Exequiæ fuerant rari furtiva capilli  
 Vincula, et immundo pallida mitra situ,  
 Et canis in nostros nimis expectata dolores,  
 Cum fallenda meo pollice clatra forent.  
 Sit tumulus lenæ curto vetus amphora collo; 75  
 Urgcat hunc supra vis, caprifice, tua.  
 Quisquis amas, scabris hoc bustum cædite saxis,  
 Mixtaque cum saxis addite verba mala.

Hertzberg smartly observes, 'thought he had not had enough spitting in v. 68.'

70 The Naples MS. has *percula curva*; MS. Gron. *pocula curva*; and so the ed. Rhag. Pucci conjectured *tegula curta*, which Lachmann and Kuinoel have adopted, in allusion to the cracked chafing-dish of terracotta. Jacob and Hertzberg defend the vulgate.—*pergula curta* is a confined garret, *tugurium*, *ὑπερφόν*, as Hertzberg quotes from a glossary. Becker's explanation, (*Gallus*, p. 268), a balcony, bow-window, or shop-front, does not suit the passage. But he gives as another meaning 'any light airy chamber.'

71 *Capilli vincula*, a *vitta* or chaplet to cover her almost bald head, and that too a stolen one. The *mitra*, Hertzberg observes, was especially the head-dress of old women. It was 'pallida,' faded, the colour being red, iii. 21, 15.

74 *Clatra*, *κλῆθρα*. The MSS. have *cultra* or *caltra*. The Romans, it is well-known, preferred to harden the Greek *θ*, as in such adverbs as *cælitus*, from the termination *θευ*. Compare *triumphus* from *θρίαυβος*.

75 *Vetus amphora*. Set up in mockery over her tomb to show her habitual drunkenness. The commentators illustrate the custom from the Greek Anthology. Becker

(*Gallus*, p. 521.) refers it to the practice of bringing gifts to the tomb long after the funeral had taken place. To understand aright the reproach conveyed by this symbol of intemperance, it should be remembered that the Romans considered it as vulgar in a woman to drink wine as we think it to drink gin. *Ælian*, *Var. Hist.* ii. 38: 'Ρωμαίοις ἦν ἐν τοῖς μάλιστα νόμος ὅδε ἐρρωμένος· ὅτε ἐλευθέρα γυνὴ ἐπιεν ἂν οἶνον, οὔτε οἰκίτης, οὔδὲ μὴν τῶν εὐ γεγονότων οἱ ἐφ' ἧβης μίχρη πίετε καὶ τριάκοντα ἐτών. Such passages as Hor. *Od.* i. 17, 21, are easily explained.

76 *Caprifice*. This tree was noted for its propensity of making its way between the stones and so gradually destroying tombs. *Juven.* 10, 145, 'ad quæ Discutienda valent sterilis mala robora fiens.' I suspect this was identical with a creeping tree which I have seen in Madeira, and which inserts its tendrils just like the ivy into every loose stone. It is not a true fig; but I am not acquainted with its botanical name.

77 Jacob and Hertzberg retain *cædite*, the MS. reading being *cedite*. The correction seems to have been made by copyists in reference to the singular *quisquis amas*; and the same motive will account for the MS. Groning. giving in the short verse *adice* for *addite*.

## VI.

Sacra facit vates; sint ora faventia sacris,

Et cadat ante meos icta juvenca focos.

Cera Philetæis certet Romana corymbis,

Et Cyrenæas urna ministret aquas.

Costum molle date, et blandi mihi turis honores, 5

Terque focum circa laneus orbis eat.

Spargite me lymphis, carmenque recentibus aris

VI. This contains a splendid eulogy on Augustus for his victory over Antony and Cleopatra at Actium, B. C. 31, in thanksgiving for which he had rebuilt on the spot a temple to Apollo Actius (*navalis Phæbus* v. i. 3) and instituted games to be celebrated every five years, or rather remodelled the ancient *Actia* which were held every three years. Sueton. *Octav.* § 18. 'Quoque Actiæ victoriæ memoria celebratio et in posterum esset, urbem Nicopolim apud Actium condidit, ludosque *illic* quinquennales constituit; et ampliato vetere Apollinis templo locum castrorum, quibus fuerat usus, exornatum navalibus spoliis, Neptuno ac Marti consecravit.' Ibid. § 29. 'Publica opera plurima extruxit,—templum Apollinis in Palatio, ædem Tonantis Jovis in Capitolio.' The reader will not confound these two distinct monuments of the victory. Hertzberg considers that there were two local games, *i. e.* at Actium and at the temple on the Palatine, the latter of which are here meant. There is some obscurity on this point: perhaps the *Actia* were transferred to Rome, while a semblance of the old institution was kept up at Actium. The word *illic* will be noticed in the former extract from Suetonius. The present elegy, as Barth observes, seems to have been intended as an *ἐπικήριος* on the occa-

sion of these games, A. U. C. 738, being held for the fourth time.

1 *Sacra facit*. The poet represents himself as a priest about to perform a sacrifice; and hence in the succeeding verses he borrows metaphors strictly derived from sacrificial usages. On which Hertzberg well observes, 'In allegoria, quæ decem primos versus obtinet, magnopere cavendum est, ne ad vivum rescere metaphoras, neve quæ singula significant, anxie querere velimus. Quid enim juvenca, quid costum, quid laneus orbis, quid denique lymphæ translatione soluta in carmine significant, putidum est explorare.'

3 *Cera*, tabula cera obducta. 'Let Roman verses vie with the elegiac renown of Philetas of Cos.' *Serta* seems a probable conjecture, as one MS. is said to have *edra* and the poet seems to have elsewhere used the form *serta* for *sertum*, iii. 25, 37.—*corymbis*, v. i. 62.—*Philetæis* is the certain correction of Beroaldus for *Philippeis*. See on iv. 1, 1. In v. 4, Callimachus of Cyrene is meant, the flow of whose verses is compared with lustral water poured out for the purposes of the sacred rites.

6 *Laneus orbis* is the vitta or infula, the woollen chaplet, which is generally seen sculptured on the sides of Roman altars. See Virg. *Ecl.* viii. 65, and *Dict. of Antiq.* in v. *ara*.

Tibia Mygdoniis libet eburna cadis.  
 Ite procul fraudes! Alio sint aëre noxæ:  
 Pura novum vati laurea mollit iter. 10  
 Musa, Palatini referemus Apollinis ædem:  
 Res est, Calliope, digna favore tuo.  
 Cæsar in nomen ducuntur carmina: Cæsar  
 Dum canitur, quæso, Juppiter ipse vaces.  
 Est Phœbi fugiens Athamana ad litora portus, 15  
 Qua sinus Ionæ murmura condit aquæ,  
 Actia Iulæ pelagus monumenta carinæ,  
 Nautarum votis non operosa via.  
 Huc mundi coiere manus; stetit æquore moles  
 Pineæ, nec remis æqua favebat avis. 20

8 Lachmann, Kuinoel, and Jacob write *Cadis* as a proper name, after Scaliger. According to Strabo, xii. p. 220, a town of Phrygia was so named, and as the Phrygians were also called Mygdones, the music may be supposed to have been played *Φρυγιστί*. But Hertzberg much more probably regards it as a continuation of the same metaphor, by which the notes of the tibia are compared with the libation of wine at a sacrifice. He aptly quotes Pindar, *Nem.* iii. 76, where the idea of *πύμ' αἰδιδμῶν* is carried out through several verses. We may therefore translate, 'and let the pipe pour forth music from Phrygian stores at the altars of fresh turf.'

9 *Fraudes*, like *noxæ*, here signifies generally all that is bad and unworthy to be present at a sacrifice. See Aristoph. *Pac.* 968. Perhaps from Callimachus, *ἐκὰς ἐκὰς ὅστις ἀλεπός*.—*alio sint aere*, a common method of deprecating any evil, 'let it go where it likes if only it does not stay here.'

10 *Mollit*, because the road is strewed thick with leaves.—*novum iter*, 'panegyricus hic elegiacus,'

*Hertz.*—*pura laurea* seems so called in reference to Apollo's attribute *φοῖβος*.

15 *Athamana litora*, 'the shores of Epirus,' of which the *Ἀθαμᾶνες* were a people. See on v. i. 36. The construction of the passage cannot be explained better than in the words of Hertzberg: 'ipse sinus eleganti appositione et *pelagus* dicitur (est enim maris pars), et *monumenta* carinæ Iulæ, et *via facilis* nantis. Monumentum autem omne est, quo alicujus rei admonemur. *Actia* denique attributum vocis *monumenta*, cum proprie ad *pelagus* deberet referri.' The plural *monumenta* is worthy of remark, as being used in this sense by Tacitus, *Ann.* iii. 23, 72, and iv. 7. The *sinus Ambracius* is meant, which is of considerable size, (about 25 miles long by 10 wide) otherwise *pelagus* is properly used of the open sea, as *mare* and *pontus* express inland seas, and *oceanus* the great circumambient external ocean. See Tac. *Ann.* ii. 53.

19 *Mundi manus*. Antony's fleet was composed partly of Egyptian auxiliaries, partly of eastern nations.

Altera classis erat Teucro damnata Quirino,  
 Pilaque feminea turpiter acta manu.  
 Hinc Augusta ratis plenis Jovis omine velis,  
 Signaque jam patriæ vincere docta suæ.  
 Tandem acies geminos Nereus lunarat in arcus; 25  
 Armorum radiis picta tremebat aqua;  
 Cum Phœbus linquens stantem se vindice Delon,—  
 Nam tulit iratos mobilis una Notos—  
 Astitit Augusti puppim super, et nova flamma  
 Luxit in obliquam ter sinuata facem. 30

Kuinoel refers to Virg. *Æn.* viii. 687, *Ægyptum viresque Orientis et ultima secum Bactra vehit*; Cf. v. 703.—*Moles pinea* : see *ibid.* viii. 691.

21 *Teucro Quirino*. The 'Troy-descended Romulus,' i. e. the founder of the Trojano-Latine colony, is here spoken of as a god, who took the side of Augustus against that of Antony. *Ælian, Var. Hist.* vii. 16. 'Ρώμη ὑπὸ 'Ρώμιον καὶ 'Ρωμύλου ἐκτίσθη, τοῦ Ἀρεως καὶ Σεργίας παιδων. Ἦν δὲ αὕτη μία τῶν Αἰλείου ἀπογόνων.—*damnata*, alluding to the custom of solemnly denouncing in the senate the enemies of the Roman people. Compare iii. 7, 38, 'Actia damnatis æquora militibus.'

24 *Vincere docta*. In the various victories Augustus had already obtained by land: compare v. 39. The dative is acquisitively used.

25 The disposition of the opposing fleets in crescent-shaped lines is represented as entrusted to the god of the sea. The battle is just about to commence, when Apollo arrives from Delos, and takes his place on the ship of Augustus in the form of a wavy flame on the poop. I have endeavoured to explain the allusion in the note on *Agam.* 647. See Humboldt, *Cosmos*, vol. ii. note 90.

28 The MSS. have *unda*, but the MS. Gron. with a dot under the *d*,

showing that it should be erased. Jacob and Hertzberg edit *una*; Lachmann with Barth and Kuinoel admit the improbable conjecture of Broukhusius, *ante*. The idea is, that Phœbus had so firmly fixed the island, which was the only one that had ever been otherwise than fixed, and liable to be borne to and fro by the angry winds, that he now left it fearlessly to take care of itself in his absence.—*se vindice* means that he would have punished it for *not* standing, by finally reducing it to the former condition of instability. Hence '*nam tulit*' &c., i. e. *pertulit, perpressa est*. The name *Δῆλος*, manifest or visible; the circular lake so often recorded as existing in it (see on *Æsch. Eum.* 9,) probably an extinct crater; the well-known legend of its having been tied and fastened by Apollo (Virg. *Æn.* iii. 73,) and the experience in modern times of similar phenomena, distinctly point to the volcanic upheaval of this island, within the historic period. The sudden elevation in 1811 of the burning island Sabrina near the Azores, and the rise and subsequent depression of Ferdinanda, off Sicily, in 1831, are cases in point. See Humboldt, *Cosmos*, vol. i. p. 231.

30 *Ter sinuata*. Not *tripartite*, but 'thrice deflected from a straight

Non ille attulerat crines in colla solutos,  
 Aut testudineæ carmen inerme lyræ;  
 Sed quali aspexit Pelopeum Agamemnona vultu,  
 Egessitque avidis Dorica castra rogis:  
 Aut qualis flexos solvit Pythona per orbes 35  
 Serpentem, imbelles quem timuere lyræ.  
 Mox ait: 'O longa mundi servator ab Alba,  
 'Auguste, Hectoreis cognite major avis,  
 'Vince mari: jam terra tua est: tibi militat arcus,  
 'Et favet ex humeris hoc onus omne meis. 40  
 'Solve metu patriam, quæ nunc te vindice freta  
 'Imposuit proræ publica vota tuæ.  
 'Quam nisi defendes, murorum Romulus augur  
 'Ire Palatinas non bene vidit aves.  
 'Et nimium remis audent; proh, turpe Latinis, 45

line, after the fashion of a torch held aslant;' by which the flame is curved upwards.

31 This noble and spirited passage describes the character under which Apollo appeared: not as the god of music, waving his *intonsos crines*, but as the god of war and destruction, armed with bow and quiver.

33 We may either understand 'sed (venerat) quali vultu,' or 'sed (attulerat) vultum, quali' &c. This alludes to the pestilence described in Homer as having been sent by Apollo against the Greeks, *Il.* i. 40—50.—*egerere castra* is a metaphor from digging out and carrying away earth or rubbish: hence to clear or empty by removing the dead to the pyres without.

35 *Imbelles lyræ*. A sufficiently bold expression for the Muses, to whom the snake which Apollo scotched had been an object of terror. See on iii. 18, 18.

40 *Hoc onus omne*, i. e. *pharetra*.

43 *Auctor* is the reading of Lach-

mann and Kuinoel, after Bentley on *Hor.* iii. 3, 66. The correction is too obvious to deserve the praise of ingenuity; and the great name of the critic to whom it is due has given it (as in so many other cases) a weight to which its merits do not entitle it. The very next verse shows the vulgate to be correct.—*augur murorum* is briefly put for *cum muris auguria capiebat*. The sense is, 'If you, Augustus, do not now save Rome, it will have been founded *mala avi*, contrary to the belief of all the world.'

45—6 These obscure verses are explained in various ways, according to the punctuation adopted. That of Hertzberg is somewhat harsh and awkward: '*regia vela nimium audent pati fluctus Latinis remis*;' or, in his own words, '*nimium turpe est, quod naves reginæ, Te principe, Romani remigii ope fluctibus committere se audent*.' He admits that *vela* for *naves* is somewhat objectionable when coupled closely with *remis*, but throws the blame on the poet. I prefer the

' Principe te, fluctus regia vela pati !  
 ' Nec te, quod classis centenis remiget alis,  
 ' Terreat: invito labitur illa mari.  
 ' Quodque vehunt proræ Centaurica saxa minantis,  
 ' Tigna cava et pictos experiere metus. 50  
 ' Frangit et attollit vires in milite causa;  
 ' Quæ nisi justa subest, excutit arma pudor.  
 ' Tempus adest; committe rates; ego temporis auctor  
 ' Ducam laurigera Julia rostra manu.'  
 Dixerat, et pharetræ pondus consumit in arcus: 55  
 Proxima post arcus Cæsaris hasta fuit.  
 Vincit Roma fide Phœbi; dat femina pœnas;  
 Sceptra per Ionias fracta vehuntur aquas.  
 At pater Idalio miratur Cæsar ab astro:

following: 'turpe est Romanis, quibus tu es princeps, fluctus maris, quod sub ipsorum ditione est, pati naves reginæ Cleopatæ;' the antithesis lying in the words *princeps* and *regina*; for *rex* was a forbidden word, so to speak, under the empire.—The sentence preceding, *et nimium remis audent*, seems to imply that Antony's ships first rowed forward for the conflict.

49 'And as for the prows carrying figures which seem to be heaving stones as large as those hurled by the Centaurs against the Lapithæ, —why, you will find them to be mere *μορμολυκία*, painted boards.' *Centaurus* is the reading of Barth and Kuinoel after Guyet; which alters the sense materially against the authority of all the copies. Hertzberg observes that real stones used as missiles against the enemy might be meant, quoting Dio. i. 33, and Virg. *Æn.* viii. 693, 'Tanta mole viri turritis navibus instant,' but that the pentameter verse seems conclusive against it. Probably they

were painted figures, as we know from Virgil, *Georg.* iv. 289, that the Egyptians had this custom, 'Et circa pictis vehitur sua rura phaselis.' Is *vehunt* used intransitively for *vehuntur*, as we say, 'the ship rides on the waves?' Compare *vector*, 'a rider,' inf. 7, 84, and the examples of *vehere* for *equitare* supplied by the Dictionaries.

54 *Laurigera manu*. Elegantly used, as if Apollo were about to put a crown of victory on the conquering prows.—*temporis auctor*, ἐγὼ ὁ τὸν καιρὸν ὑποθίμενος.

57 *Fide Phœbi*, ex promissis, v. 39, 40.

59 Barth and Kuinoel read *miratus* from the Aldine, and *en* for *et* or *est* in the pentameter, after Markland, in which latter both Lachmann and Hertzberg agree. The 'Idalian star' from which the deified Julius regarded with admiration the exploits of his adopted son, does not mean any particular star (much less the planet Venus), but the epithet relates to his supposed descent from the

Sum deus, et nostri sanguinis ista fides. 60  
 Prosequitur cantu Triton, omnesque marinæ  
 Plauscrunt circa libera signa deæ.  
 Illa petit Nilum cymba male nixa fugaci,  
 Hoc unum, jusso non moritura die.  
 Di melius: quantus mulier foret una triumphus, 65  
 Ductus erat per quas ante Jugurtha vias!  
 Actius hinc traxit Phæbus monumenta, quod ejus  
 Una decem vicit missa sagitta rates.  
 Bella satis cecini: citharam jam poscit Apollo  
 Victor, et ad placidos exuit arma choros. 70  
 Candida nunc molli subeant convivia luco,  
 Blanditiæque fluant per mea colla rosæ;  
 Vinaque fundantur prælis elisa Falernis,  
 Terque lavet nostras spica Cilissa comas.

goddess. See the commentators on *Julium sidus*, Hor. *Od.* i. 12, 47, on which passage Orelli, observing that mention is made of Julius Cæsar only twice by Horace, and thrice by Virgil, is not correct in stating that he is nowhere spoken of by Propertius. The sense of v. 60, is 'I am a god, and this victory is a guarantee that Augustus is of my race.'

62 *Libera signa*. 'Nunc demum, postquam apud Actium debellatum est, non amplius ab Antonio oppugnata, vere libera dicuntur.' Hertz.

64 *Hoc unum*, sc. consecuta.—*jusso die*, constituto a victore. The only exception to her complete defeat was that she eluded the conqueror's hands and put an end to her own existence.

65 *Dii melius*, sc. nobis consuluerunt. The sense, is 'Heaven indeed willed it otherwise, and no doubt for the best: yet what a glorious addition would the queen herself have made to the triumph.' A similar formula of resignation to the will of heaven is found in *Od.* ix. 262. Suetonius, *Octavianus*, § 17. 'Cleopatra, quam servatam triumpho magnopere cupiebat, etiam psyllus admovit, qui venenum ac virus exsugerent; quod periisse morsu aspidis putabatur.' Barth is therefore wrong in explaining *quantus* by *quam exiguus*.

68 *Una decem*. *Decem* seems used indefinitely; as we say (in familiar rather than poetical language,) 'every single arrow overcame a dozen ships.'

71 *Luco*. The poet, who in the commencement of the elegy had assumed the character of a priest, now speaks of the banquet which (says Hertzberg) the college of priests used to partake of in the sacred grove after the sacrifice had been offered. See the commentators on 'Saliæ dapes.' Hor. *Od.* i. 37, 2, and on 'Pontificum cœnæ,' ib. ii. 14, 28. Kuinoel reads *ludo* after Heinsius. In the pentameter verse, *rosæ* is the genitive, as Hertzberg points out after others. See on v. 8, 40.

74 *Spica Cilissa*, saffron; 'Cory-



Ingenium potis irritet Musa poetis: 75  
 Bacche, soles Phœbo fertilis esse tuo.  
 Ille paludosos memoret servire Sicambros;  
 Cepheam hic Meroën fuscaque regna canat.  
 Hic referat sero confessum fœdere Parthum;  
 Reddat signa Remi: mox dabit ipse sua. 80  
 Sive aliquid pharetris Augustus parcet Eois,  
 Differat in pueros ista tropæa suos.  
 Gaude, Crasse, nigras, si quid sapis, inter arenas;  
 Ire per Euphraten ad tua busta licet.  
 Sic noctem patera, sic ducam carmine, donec 85  
 Injiciat radios in mea vina dies.

cus crocus' of Horace, *Sat.* ii. 4, 68, from a promontory *Κάπρος* in Cilicia. See note on v. 1, 15. Ovid, *Fast.* 1, 76. 'Et sonet accensis spica Cillissa focis,' where some understand spikenard.

75 *Potis*. The copies have *positis*, but dots are placed under the two central letters in the MS. Gron. Some read *irritat*; but the sense seems to be, 'Let us try the effect of wine in inspiring our minds.'

76 *Fertilis*, γόνιμος Arist. *Ran.* 96. 'suggestive.' The intimate connection between Bacchus and Apollo in the patronage of poetry explains *Phæbo tuo*. Thus Parnassus was sacred to both deities. Juvenal (7, 64) speaks of poets as inspired 'dominis Cirrhæ Nysæque.' Tibullus, iii. 4, 44, 'casto nam rite poetæ Phœbusque et Bacchus Pieridesque favent.' Ovid, *Am.* i. 3, 11, 'At Phœbus, comitesque novem, vitisque repertor, Hoc faciunt.' Here, however, the poet is implied under the name of the god himself.

77 'Let one poet celebrate the emperor's victory over the Germans, another his Ethiopian conquests, and a third his expedition against the Parthians to recover the lost standards of Crassus.' *Meros* is a well-

known island formed by the Nile, (Strabo xvi. 4, xvii.) 1, here called *Cephean* from Cephæus king of Æthiopia.

79 *Confessum*, i. e. Romanorum potentiam, et se ab iis probe victum esse.

81—2 'If Augustus does not entirely quell the rebel Parthians, may it be for the purpose of leaving his sons something to conquer.' Caius and Lucius Cæsar, the sons of his daughter Julia, adopted by Augustus, are here meant. See Ovid, *A.A.* i. 177.

83 *Nigras arenas*, the alluvial plains watered by the Euphrates; though properly speaking these did not extend up to Parthia. Virg. *Georg.* iii. 241, 'Et viridem Ægyptum nigra fecundat arena.'—*si quid sapis*, i. e. if your Manes can know that you have been avenged. Similarly iii. 4, 42. 'Nonnihil ad verum conscia terra sapit.'

84 *Ire licet*. The way to the east is now opened by the Roman arms. Some light is thrown on this passage by Tacit. *Ann.* ii. 58. 'Inter quæ ab rege Parthorum Artabano legati venerunt. Miserat amicitiam ac fœdus memoraturos, et enperere renovari dextras, daturumque honori Germanici ut ripam Euphratis accederet.'

## VII.

Sunt aliquid manes: letum non omnia finit,  
 Luridaque evictos effugit umbra rogos.  
 Cynthia namque meo visa est incumbere fulcro,  
 Murmur ad extremæ nuper humatæ viæ,  
 Cum mihi somnus ab exequiis penderet amoris,

5

VII. The ghost of Cynthia, in all the horrors of a half-burnt body from the funeral pile, appears to the poet when asleep and dreaming of her, and upbraids him in very affecting words with his heartless neglect of her in death. From the concluding elegies of the fourth book the reader is prepared for the part Propertius was likely to take in the matter. Her continued profligacy had in fact at length effectually estranged him. Yet it seems singular that he should record the just complaints of the deceased against himself, unless impelled to do so by remorse. It was evidently composed immediately after the obsequies, but the exact date cannot be determined.

1 *Sunt aliquid Manes.* 'There are then such things as spirits:' ἦν ἄρα τις ψυχή, compare *Il.* xxiii. 103; *Jnven.* 2, 149. The doctrine of the immortality of the soul, which the Greeks unquestionably derived from the Chaldees, was perhaps not more sincerely held by the majority of well-informed pagans than the legends of Tartarus and future judgment connected with it. Of its separate existence, apart from the body, and its spiritual essence, the Romans understood perhaps less than the Greeks. See on v. 11, 1. The poet's scepticism is evinced by iv. 5, 45.—*evictos rogos*, i. e. qui Manes domare non possunt. *Æsch. Cho.* 315: τέκνον, φρόνημα τοῦ θανόντος οὐ δαμάζει πυρὸς μαλερὰ γνῆθος.—*effugit*, elapsa est.

4 *Murmur*, strepitum prætereuntis populi, according to Hertzberg, which becomes a faint murmur in the *extrema via*, the remoter parts; where, we may suggest from the tenour of the poem, the poor and despised were buried, while such of the more wealthy as were not interred *suo agro* had their graves close to the roadway, that all might ejaculate *sit tibi terra levis* &c.—*Murmur* is usually explained of the waters of the Anio, on the banks of which the via Tiburtina is said to have ended. See *inf.* 85—6. *Marmor ad extrema* &c. is an obvious suggestion, 'hard by the milestone;' yet this could only have a local meaning which we are not warranted in assuming. In either case *humata* refers to burying the cinerary urn, for which the more correct expression is *sepulta* (Becker, *Gallus*, p. 516.) It seems surprising that the disgusting practice, originating with the Hindoos, of burning the dead, should have prevailed so late among both Greeks and Romans. But the Pelasgic or Eastern admixture in both nations will account for the custom. 'Rome was' (says Dr. Donaldson, *Varron.* p. 9) 'to the days of her decline, Pelasgian in all the essentials of her language, her religion, and her law.'

5 *Exequiis amoris.* Compare i. 17, 20, 'Ultimus et posito staret amore lapis,' and *Theoc.* 23, 43, Χῶμα δέ μοι κοίλανον, ὃ μὲν κρύψει τὸν ἔρως, passages which Lachmann has well

Et quererer lecti frigida regna mei.  
 Eosdem habuit secum, quibus est elata, capillos,  
 Eosdem oculos; lateri vestis adusta fuit;  
 Et solitum digito beryllon adederat ignis,  
 Summaque Lethæus triverat ora liquor. 10  
 Spirantisque animos et vocem misit; at illi  
 Pollicibus fragiles increpuere manus:  
 Perfide, nec cuiquam melior sperande puellæ,  
 In te jam vires somnus habere potest?  
 Jamne tibi exciderant vigilacis furta Suburæ, 15  
 Et mea nocturnis trita fenestra dolis?  
 Per quam demisso quotiens tibi fune pependi,  
 Alterna veniens in tua colla manu!  
 Sæpe Venus trivio commissa est, pectore mixto  
 Fecerunt tepidas pallia nostra vias. 20  
 Fæderis heu taciti! cujus fallacia verba  
 Non audituri diripuerunt Noti.  
 At mihi non oculos quisquam inclamavit euntis;

quoted in defence of the MS. reading. Kuinoel gives *amaris* after Broukhsius.

7 The dissyllabic *eosdem* is remarkable; *idem* and *isdem* for *isdem* and *iisdem* are familiar; *is* is a monosyllable iii. 16, 35. The initial *e* was pronounced as our *y*. Compare 'hoc eodem ferro' ii. 8, 26; 'hac eadem via' iv. 6, 36. Most of the copies here give *hædem*. So *æw* Soph. *Ajac.* 1114.

10 *Lethæus liquor*. Kuinoel appears to be right in explaining this of the pallor of the lips, as if she had sipped the waters of Lethe before she returned to earth.

12 'While she spoke, the bony hand, extended with the gesture of an earnest orator, rattled in my ears.' *at* implies that the words were those of the living Cynthia, but the form that of the departed.

15 The MSS. have *exciderant* (not *exciderunt*), which seems to be correct. 'Had you already forgotten, when you fell asleep, our clandestine interviews in the Suburra?' This part of Rome, it may be observed, was something like what St. Giles' was to London; and it may be adduced among other proofs of Cynthia's low birth and character.

23 It requires some sagacity to choose between *inclamavit*, the reading of the Naples MS., and *inclinavit*, which most editors have adopted from MS. Gron. and ed. Rheg. Hertzberg alone admits the former, though Jacob also approves of it, observing that the pentameter verse has no allusion to closing the eyes, but evidently implies an earnest appeal to the dying, when the eyes are *euntes* (*i. e.* labentes, deficientes), to stay

Unum impetrassem, te revocante, diem.  
 Nec crepuit fissa me propter arundine custos, 25  
 Læsit et objectum tegula curta caput.  
 Denique quis nostro curvum te funere vidit?  
 Atram quis lacrimis incaluisse togam?  
 Si piguit portas ultra procedere, at illue  
 Jussisses lectum lentius ire meum. 30  
 Cur ventos non ipse rogis, ingrâte, petisti?  
 Cur nardo flammæ non oluere meæ?

yet awhile with the friends who sit by the couch. The action is natural; and Jacob observes 'posse autem amore, desiderio, voto retineri fugientem animam putarunt multi.' See iii. 19, 15: 'Si modo damnatum revocaverit antra pnellæ, Concessum nulla lege redibit iter.' It was the custom, when the eyes of the deceased had been closed (so says Becker, *Gallus*, p. 506,) to set up a loud clamour or wailing, to recal the departing spirit, if the person should only be in a trance. When no hope remained, they said *conclamatum est*. Does not the present passage show that the *clamor* took place in *articulo mortis*? In fact, this is clear from Ovid, *Trist.* iii. 3, 43, quoted by Becker himself.

25 Much has been written, and not a few extravagant conjectures have been proposed on these two verses, which Lachmann, Jacob, and others, have transferred to follow v. 22 or v. 18, (Jacob in the latter instance suggesting *ac crepuit for nec crepuit*). But the objection to *denique*, that it shows 'ante exequias actam esse rem,' is easily removed by Hertzberg, who remarks that it is 'non temporis, sed ordinis vocabulum.' The arrangement in fact is quite a natural one: (1) *nemo morientem inclamavit*. (2) *Mortue nemo assedit*. (3) *Nemo*

vidit te atram togam indutum.—The *custos* here mentioned was appointed to watch by the body till it was carried to the pyre (*elatum*), and he seems to have occasionally sounded a shrill note with a pipe, in case the apparently dead should only be in a trance, and so might possibly be aroused to consciousness. This is stated on the authority of Pliny, quoted by Servius on *Æn.* vi. 218.

26 *Tegula curta*. Instead of a cushion, a broken tile was used to prop the head, which was cut (*læsa*) by being rudely jammed against it, (*objectum*).

30 'If you would not attend me to the pyre, at least you might have given orders that the bearers (*vespillones*) should carry the bier (*sandapila*) without such indecent haste.' It was a common custom for the friends to accompany the body only as far as the city gate. The bearers perhaps hastened their steps after this, just as with us a hearse or a mourning coach moves quicker when it has passed through a town.—*illue* means, from the gate to the pyre.

32 *Nardo*, the precious perfume generally translated *spikenard*, and supposed by some to have been oil of cloves. It was the produce of a species of valerian from the mountains of India.

Hoc etiam grave erat, nulla mercede hyacinthos

Injicere et fracto busta piare cado.

Lygdamus uratur, candescat lamina vernæ;— 35

Sensi ego, cum insidiis pallida vina bibi;—

At Nomas arcanas tollat versuta salivas:

Dicet damnatas ignea testa manus.

Quæ modo per viles inspecta est publica noctes,

Hæc nunc aurata cyclade signat humum; 40

Et graviora rependit iniquis pensa quasillis,

Garrula de facie si qua locuta mea est;

Nostraque quod Petale tulit ad monumenta coronas,

·Codicis immundi vinçula sentit anus;

Cæditur et Lalage tortis suspensa capillis, 45

33 *Nulla mercede.* The ablative of quality, *i. e. viles.* The hyacinth here meant is probably our own familiar and beautiful blue-bell, *agrapis nutans*, which is a native of every country in Europe. The eastern (or garden) hyacinth, though wild in the Levant, could hardly have been *vilis* in Italy; and the Martagon lily, or Turk's cap, which is the *ἀ γαρὰ δάκνυθος* of Theocritus, the flower 'inscribed with woe,' is still less likely to be meant.

34 *Fracto cado.* The *cadus* was a jar of terra cotta with a pointed foot, like the amphora. It is very erroneously translated *cask*. We find 'cadus aheneus' for *urna*, *Æn.* vi. 228. —*busta piare* occurs also *Fast.* v. 426. 'Compositique nepos busta piabat avi.'

35 This Lygdamus was Cynthia's confidential slave; see iv. 6, 2. The sense is, 'You ought to put Lygdamus to the ordeal of the hot iron on suspicion of poisoning my wine, and thus give at least a late proof of your regard by avenging my death.' —*sensi*, 'I felt the deadly effects when,' &c. The wine is called *pallida*

from producing a sudden paleness when drunk.

37 'Let Nomas, who was an accomplice in the plot, only lay aside her cunning trick of spitting on the hand, and the hot tile will declare her hands to be guilty.' The supposed benefit of spitting on the hand was magical rather than physical, this being a common method of averting harm. It seems that Nomas had undergone the trial before, but had been declared innocent in consequence, as is now hinted, of having had recourse to an unfair expedient.

39 Cynthia here charges the poet with having taken into his favour and dressed in fine clothes some woman of low degree, who punishes with jealous severity any of Cynthia's faithful handmaids who presume to say a word or do a deed in compliment to their departed mistress.—*inspecta est*, *i. e. ut prostibulum.*

44 The *codex* was a clog tied to the foot. See Juvenal, *Sat.* 2, 57.

45 *Suspensa capillis.* It is not clear whether this should be taken together, 'hung up by her hair,' or, in a modified sense, *capillis correpta*;

Per nomen quoniam est ausa rogare meum.  
 Te patiente meæ conflavit imaginis aurum,  
 Ardenti e nostro dotem habitura rogo.  
 Non tamen insector, quamvis mereare, Properti:  
 Longa mea in libris regna fuere tuis. 50  
 Juro ego Fatorum nulli revolubile carmen,  
 Tergeminusque canis sic mihi molle sonet,  
 Me servasse fidem. Si fallo, vipera nostris  
 Sibilet in tumulis et super ossa cubet.  
 Nam gemina est sedes turpem sortita per amnem, 55  
 Turbaque diversa remigat omnis aqua.  
 Una Clytæmnestræ stuprum vehit, altera Cressæ

or whether with Burmann and Kuinoel we must understand 'flagella ex capillis tanquam in funem contortis facta.' The excessive cruelty of mistresses to their maids is very touchingly described by Juvenal, 6, 490—5, and in a beautiful epigram by Martial, ii. 66.

47 *Conflavit*, nova domina tua. See on v. 2, 63.—*dotem habitura*, 'hoping to obtain a dowry from the very flames of the pyre,' i. e. by rescuing from the fire the portrait set in gold. Cynthia therefore was consumed with her own jewellery, as the beryl ring, v. 9, and her likeness, perhaps in a gem or cameo, according to a common but barbaric usage of depositing or consuming with the body the most favourite possessions in life. But must we not infer from this very curious passage that the attendants sometimes filched trinkets from the pyre as perquisites for themselves?

51 *Nulli revolubile*, 'which cannot be untwisted,' i. e. the fatal song sung by the Parcs as they spin the thread, and which is not to be unspun. The phrase *texere*, *ducere*, *deducere* *versum* &c. is almost as common as it

is with *filum*. Compare v. 1. 72. The MS. Groning. gives *revocabile*.

53 *Fidem*. 'Attachment.' *Fidelity*, in the stricter sense, she could not profess.

55 *Sortita*, 'allotted.' This word, both here and inf. 11, 20, appears to bear a passive sense. See on i. 2, 5. The construction as explained by Hertzberg is somewhat complex and harsh: 'nam turba omnis gemina (sc. in duas partes divisa) sedes per fluvium sortita est, et diversa aqua remigat.' If the transitive sense be insisted on, it will be better to take *gemina* adverbially (sc. as equivalent to an adverb, *δίχα*), which however amounts nearly to the same thing. In either case the meaning is clear: 'all who are rowed across are conveyed either to Elysium or to penal abodes, the one in an opposite direction from the other.'—*per amnem* seems to mean *trans amnem*.

57 The MSS. give *una* and *altera*, which has every appearance of being genuine, though rather difficult to explain. For it is argued that Clytemnestra, the murderer of her husband, and Pasiphaë from whose unnatural appetite the Minotaur sprung,

Portat mentitæ lignea monstra bovis.  
 Ecce, coronato pars altera vecta phaselo,  
 Mulcet ubi Elysias aura beata rosas, 60  
 Qua numerosa fides, quaque æra rotunda Cybelles,  
 Mitratisque sonant Lydia plectra choris;  
 Andromedæque et Hypermnestre, sine fraude maritæ,  
 Narrant, historiæ pectora nota suæ,—  
 Hæc sua maternis queritur vivere catenis 65  
 Brachia, nec meritas frigida saxa manus;  
 Narrat Hypermnestre magnum ausas esse sorores:  
 In scelus hoc animum non valuisse suum.  
 Sic mortis lacrimis vitæ sanamus amores;

were only fit to keep company in going *one* road, and that the opposite to the Elysian. Hence for *altera* various corrections have been proposed; *atraque, unaque, arteque, ausaque, ac rate*, &c. Hertzberg reads, 'Unda Clytemnestræ stuprum vehit altera, Cressæ Portat,' &c. in which he maintains that the *asyndeton* is not only excusable but even laudable. The true interpretation seems to be this: the good go one way, the bad another: these are the two great divisions, the heaven or the hell, as it were, of the pagan mythology. But, as there are degrees of punishment, so Clytemnestra is conveyed in a different boat and by a different course from the destination of Pasiphaë. The *pars altera*, v. 59, has nothing to do with the sub-division of the damned implied by *una et altera aqua*.

58 The construction is, 'altera vehit Cressæ stuprum, mentitæ (πλασμένης) lignea monstra bovis.'

61 *Quaque æra rotunda*. This is the certain emendation of Scaliger and Turnèbe for the MS. reading *qua querar* (or *querar*) *ut unda*.—Cybelle is another form for Cybele,

by doubling the *l*, as in *κυνοκέφαλος* Arist. *Equit.* 417. See the note on *Æsch. Cho.* 1038. Lachmann reads *Cybebes*, the Greek Κυβήβης.

63 *Sine fraude maritæ*, *al* *ἀνευ δόλου*, *al* *τῶν ἀπλῶν τρόπων ἄλοχοι*, opposed to Clytemnestra in particular.—*Narrant* is put indefinitely, the subject of the relation being afterwards given.—*pectora nota historiæ suæ* is in apposition, like *rustica corda*, v. 1, 12. I have followed Hertzberg and Lachmann in the punctuation and the explanation of this verse.

65 *Maternis catenis*. Because the reason of her being chained to the rock, to be devoured by the sea monster, was the pride of her mother Cassiope in contending with the Nereids in beauty. Apollodor. ii. 4, 3. See iv. 22, 29: 'Non hic Andromedæ resonant pro matre catenæ.' *Sua maternis* is only found in the MS. Groning. The other copies have *summa aternis*, which Jacob thinks may fairly be said of Andromeda as a constellation. But what has that to do with her personality in Elysium?

69 'Thus among the shades we heal the wounds inflicted by earthly love, while we weep over each other's

Celo ego perfidiæ crimina multa tuæ: 70  
 Sed tibi nunc mandata damus, si forte moveris,  
 Si te non totum Doridos herba tenet:  
 Nutrix in tremulis ne quid desideret annis  
 Parthenie: patuit, nec tibi avara fuit.  
 Deliciæque meæ Latris, cui nomen ab usu est, 75  
 Ne speculum dominæ porrigat illa novæ.  
 Et quoscumque meo fecisti nomine versus,  
 Ure mihi: laudes desine habere meas.  
 Pelle hederam tumulo, mihi quæ pugnante corymbo  
 Mollia contortis alligat ossa comis. 80  
 Ramosis Anio qua pomifer incubat arvis,  
 Et numquam Herculeo numine pallet ebur,

griefs.' *Mortis lacrimæ* is briefly used for *lacrimæ inter inferos profusæ*.

70 'I will say nothing of your past perfidy—I withhold the many charges I might bring against you,—and will once more try your sincerity by imposing a behest.'

72 *Doridos herba*. Doris is the *nova domina* alluded to in v. 39, who is here said to have captivated Propertius by magic arts, or some hag in her employ; as if Cynthia was unwilling to believe that his regard for her could have vanished except by some such artifices. Compare iv. 6, 25.

74 *Patuit*, tibi facilis fuit;—*nec avara*, i. e. nec mercede conducta id fecit. The sense is, that Cynthia's nurse always allowed the poet free access to her mistress.

77 *Meo nomine*, 'on my account,' 'about me.' The first book, inscribed *Cynthia*, can hardly be meant; for why should that only be destroyed? Besides, *quoscumque* implies *all* that he had written about her. In the short verse *meas laudes* is τῶν δὲ ἐμῶν δόξων, 'credit devolving upon you through me.'

79—80 'Keep my tomb clear of ivy, which with its struggling corymbs and its matted stems entwines itself round my very remains.' To prevent the grave of a relative from being overgrown with weeds is a common and natural dictate in our own minds. But the notion that ivy impeded the free egress of the spirit, which seems here intended, is a very singular one.

81 Even Jacob has here received (with all the later editors except Hertzberg) the correction of Broukhusius, *Pomosis Anio qua spumifer*. It is difficult to understand the objection to the vulgate: *ramosa arva* are the orchards for which Tibur was celebrated; Hor. *Od.* i. 7, 14: 'Tiburni lucus, et uda mobilibus pomaria rivis.' For the same reason the Anio is called *pomifer*, because its banks were planted with apple-trees.

82 *Herculeo numine*, 'by the favour of Hercules,' who was worshipped at Tibur, whence 'Herculeum Tibur,' iii. 24, 5. The ancients imagined that ivory never turned to a dingy yellow, but remained white, from the air impregnated by sulphureous exhalations. See Martial, iv. 62: 'Tibur in



Hic carmen media dignum me scribe columna,  
Sed breve, quod currens vector ab urbe legat :

HIC TIBURTINA JACET AUREA CYNTHIA TERRA. 85

ACCESSIT RIPÆ LAUS, ANIENE, TUÆ.

Nec tu sperne piis venientia somnia portis :

Hereuleum migravit nigra Lycoris, Omnia dum fieri candida credit ibi ;' and ib. viii. 28, 11 : 'Lilia tu vincis, nec adhuc delapsa ligustra, Et Tiburtino monte quod albet ebur.' Also lib. vii. 13. The white-faced Saxon is apt to misunderstand the classical idea of *pallor*, which implies the greenish-yellow or bilious tint peculiar to olive complexions. Hence Ovid compares it to the sere leaves in autumn, *Fast.* vi. 150. Hence also Homer's *ἄχρος δέ μιν εἴλε παρυσίς, ἐμὲ δὲ χλωρόν δέος ἦρει* &c. Thus 'ivory becoming *pale*' meant ivory losing its whiteness. Horace indeed (*Epod.* vii. 15,) has 'pallor albus ;' but also 'pallor luteus,' ib. x. 16. *Candor* (ss iv. 24, 8,) is always spoken of as a peculiar beauty.

85—6 This beautiful epitaph—to which the expression *aurea Cynthia*, i. e. *cara, pretiosa*, lends such a charm, (compare an epigram on Homer attributed to Pisistratus, 'Ἡμέτερος γὰρ κεῖνος ὁ χρύσεος ἦν πολίτης,) is given by Hertzberg as it stands in the MSS. *Tiburtina jacet hac*, &c. The Naples MS. giving 'Sed Tiburna jacet hic,' &c. where *sed* appears to have been added to fill up the metre. But, not to mention the very unusual metrical licence in *jacet*, which appears to have been only once admitted by the poet, i. 10, 23, 'Neu, si quid petiit, ingrata fronte negaris,'—and this latter form was considered legitimately lengthened by other writers, as frequently by Ovid,—there is weight in Jacob's reasoning, 'Si Tiburtina Cynthia erat, non brevi hoc

monumento honor Anieni accedebat, sed loco natali.' Which Hertzberg thus answers : 'non hic honorem Anieni accessisse poeta dicit, quod Tiburtina illa fuerit, sed quod aurca puella et per sæcula carminibus amici immortalis illic sepulta sit.' *Accessit* is rather ambiguous, as it does not necessarily imply that Cynthia came there from another place, but only that additional credit was gained by her remains lying near the Anio. The question is of some importance, because if the MSS. be right, the verse determines the birthplace of Cynthia, of which there is no hint in any other place.—*Anienus* is the adjective, *fluvius* being understood, as Virg. *Georg.* iv. 369. 'et unde Aniena fluente.' So 'Aniena unda' i. 20, 8. Similarly Tiberinus for Tiberis v. 2, 7.

87 *Piis portis*. The precise meaning of the adjective is not very clear. The gates of horn are evidently meant, through which true dreams were believed to be sent. Virg. *Æn.* vi. 894 : 'Sunt gemine somni portæ, quarum altera fertur Cornea, qua veris facilis datur exitus umbris,' &c.—*pia somnia* may be understood of dreams or visions of relatives, having some message of affection to communicate ; and hence also *pia portæ*.—The concluding lines are very fine, and will recal to the reader's mind a similar sentiment expressed by the ghost in Hamlet. Taken as a whole, the above elegy, though one of the most difficult, is more deserving of study for its archæological details, than any in the volume.

Cum pia venerunt somnia, pondus habent.  
 Nocte vagæ ferimur; nox clausas liberat umbras;  
 Errat et abjecta Cerberus ipse sera. 90  
 Luce jubent leges Lethæa ad stagna reverti.  
 Nos vehimur; vectum nauta recenset onus.  
 Nunc te possideant aliæ; mox sola tenebo;  
 Mecum eris, et mixtis ossibus ossa teram.  
 Hæc postquam querula mecum sub lite peregit, 95  
 Inter complexus excidit umbra meos.

## VIII.

Disce, quid Esquilias hac nocte fugarit aquosas,  
 Cum vicina novis turba cucurrit agris.  
 Lanuvium annosæ vetus est tutela draconis,

VIII. The poet gives a lively account of the manner in which he had retaliated on Cynthia for her infidelity, and how she had detected him, and of her summary vengeance. The provocation is sufficiently manifest: the fault was the greater on her side (v. 16.)

1 *Esquilias*. That Propertius lived there we know from iv. 23, 24. It was called *aquosæ* from its springs and marshy slopes, which were favourable to the growth of the *æsculeta* or oak-groves from which the name was derived. See Varro, *L. L.* v. § 49. So *Viminalis* from *vimen*, ib. § 51. *Cælius* was originally *Querquetulanus* from its *querceta*, Tac. *Ann.* iv. 65. It is curious that these hills of Rome should have been named from their vegetation; and the circumstance confirms the poet's statements in v. 4, 3, &c.—*hac nocte*, 'last night,' as the Greeks say νυκτὸς ἡμέρας, or ἐν νυκτὶ τῇ νῦν, Soph. *Ant.* 16.

2 *Novis agris*. Mæcenas had converted a cemetery which formerly ex-

isted there into a suburban park. See Hor. *Sat.* i. 8, 14. The sense is, 'Hear now the cause of the disturbance, which last night roused the inhabitants of the Esquiline from their beds, and made them rush to my house to learn what was the matter.'

3 *Lanuvium*. This place was celebrated for the cultus of Juno Sospita, and for the presiding divinity of a serpent. See Ælian, *Nat. Anim.* xi. 16; Cic. *de Div.* i. § 36. That this cultus was Pelasgic, and an off-shoot of the widely-spread serpent-worship of the Indo-Germanic race, we cannot doubt. The town was near Aricia and the Via Appia, on the Alban mount. It would seem to be another form of Lavinium, for Strabo writes the word Λαοῦνιον, lib. v. cap. iii. ad fin., though geographers distinguish the two.—*tutela* means not only 'patronage,' but the thing or person protected, as Ovid, *Trist.* i. 10, 1: 'Est mihi, sitque precor, flavæ tutela Minervæ Navis, et a picta casside nomen habet.'

Hic ubi tam raræ non perit hora moræ,  
 Qua sacer abripitur cæco descensus hiatu, 5  
 Qua penetrat,—virgo, tale iter omne cave!—  
 Jejuni serpentis honos, cum pabula poscit  
 Annua, et ex ima sibila torquet humo.  
 Talia demissæ pallent ad sacra puellæ,  
 Cum temere anguino creditur ore manus. 10  
 Ille sibi admotas a virgine corripit escas:  
 Virginis in palmis ipsa canistra tremunt.  
 Si fuerint castæ, redeunt in colla parentum;  
 Clamantque agricolæ: Fertilis annus erit.  
 Huc mea detonsis avecta est Cynthia mannis: 15  
 Causa fuit Juno, sed mage causa Venus.  
 Appia dic, quæso, quantum te teste triumphum  
 Egerit, effusis per tua saxa rotis,

4 *Hic ubi* &c. 'Hic ubi spectaculum tam rarum, quippe non nisi semel quotannis obvium, non perit, sed avide arripitur a spectatoribus.' Barth.—*mora* is for *tempus commorandi*, as Hertzberg observes.

6 *Qua penetrat*, ubi demittitur, injicitur, *honos serpentis*, γέρας, donum, placamentum. Barth and Kuinoel give *penetrat* from the conjecture of Scaliger. The word, I believe, does not really exist in the language: but some dictionaries of repute give it on the authority of our poet from this passage. The allusion in *cave, virgo!* is to the popular notion that the successful return from the serpent's cave was a proof of chastity, and the bantering which would follow the experiments no doubt made this a favourite and much-frequented festival.

10 *Creditur ore*. A remarkable use of the ablative in a locative sense. See on i. 17, 22. Our expression closely corresponds, 'is trusted in its mouth.' It does not seem philosophical to say that the ablative can

be used in these cases for the dative: but it is not very easy on any other theory to explain *carmine cessit*, iii. 26, 84; or *insultet morte*, iv. 6, 24. Dr. Donaldson (*Varronianus*, p. 282, ed. 2) has some excellent remarks on the confusion of form in the dative, locative, and ablative of nouns; but these instances are more decisive than any which he quotes.

11 *Admotas a virgine*, 'if offered by a maid.' Otherwise, according to Ælian, the food was rejected.

15 *Detonsis*, 'clipped,' that is, trimmed as to tails and manes. On the word *mannus* see the commentators on Hor. *Od.* iii. 27, 7. The MSS. have *ab annis*, which was corrected by Beroaldus.

16 A very witty verse. The ostensible motive was the worship of Juno; the real one, to spend the day with a favoured rival of the poet's.

18 *Per tua saxa*. The Appian road was paved with large blocks, whence Hor. *Sat.* i. 5, 6, 'nimis est gravis Appia tardis,' 'too jolting for

Turpis in arcana sonuit cum rixa taberna;  
 Si sine me, famæ non sine labe meæ.  
 Spectaculum ipsa sedens primo temone pependit,  
 Ausa per impuros frena movere locos.  
 Serica nam taceo volsi carpenta nepotis,  
 Atque armillatos colla Molossa canes,

20

those who would take a journey easily.' To drive in a dashing style over this pavement was the ambition of a smart Roman; for carriages were not allowed in the streets of the city. Hor. *Epod.* iv. 14, 'et Appiam mannis terit.'—*effusis rotis, δειδην, ἐκκεχυμένως*. This verb is applied to the passage over obstacles without check, as Persius, l. 64, 'ut per leve severos effundat junctura ungues.'

19 *Rixa*. Some dispute had occurred in a wine-shop among those who saw her pass, in which free use was made of the poet's name, and certain remarks reflecting on her character were uttered, which afterwards reached his ears.

21 This also is an expressive verse. She leant forward, *pependit*, over the pole (prima parte temonis), *spectaculum*, so as to attract the attention of all to herself and her skilful driving over rough parts of the road, *impuros locos*. Cynthia, it would seem, took a turn at the reins herself, to exhibit her courage and steady hand, whence *ausa*. The very words *frena movere* (κινεῖν χαλῶνόν) bear the sense of 'driving at full speed.'—*purus*, like καθαρός, is sometimes used of clear, unimpeded ground. So Ovid, *Fast.* iii. 581: 'Est prope piscosus lapidosi Crathidis amnes *Purus* ager.'—Q. Curtius, iii. 4, 8. 'Cydnus—leni tractu a fontibus labens, *puro solo* excipitur.' Kuinoel and others wrongly understand 'loca sordida,'—'by-ways and alleys.' But no one who wishes

to display his equipage selects such places.

23 *Serica nam taceo*. The elegant correction of Beroaldus for *sirica* or *siriga nam capto* or *tacto*. *Carpentum*, whence our word *carpenter*, was a two-wheeled vehicle, peculiarly used by women (like the ἀρμάμαξα of the Greeks) and on state occasions; whence it is called *serica*, lined or curtained with silk. Tac. *Ann.* xii. 42, 'Suum quoque fastigium Agrippina extollere altius; carpento Capitolium ingredi, qui mos sacerdotibus et sacris antiquitus concessus venerationem augebat feminae.'—*volsi nepotis*, 'the close-shaved fop.' The pulling out (iv. 25, 13,) or otherwise removing hair (*depilatio*) of straggling and irregular growth was a frequent practice with effeminate Romans, and was considered disreputable. Hence Suetonius (*Cæs.* § 45,) 'circa corporis curam morosior, ut non solum tenderetur, sed velleretur etiam, ut quidam exprobraverunt.'

24 *Armillatos*. Some have fancied that Cynthia's bracelets were transferred to the dogs' necks; an absurd idea. The word is derived from *armus*, and properly means that which pertains to the shoulders. Hence, applied to human beings, *armillæ* are not *bracelets* but *armlets*, i. e. rings on the upper part of the arm, just below the shoulders, as they are still worn by many savage tribes. *Molossa* agreeing with *colla* is a singular construction.

- Qui dabit immundæ venalia fata saginæ, 25  
 Vincet ubi erasas barba pudenda genas.  
 Cum fieret nostro totiens injuria lecto,  
 Mutato volui castra movere toro.  
 Phyllis Aventinæ quædam est vicina Dianæ,  
 Sobria grata parum; cum bibit, omne decet. 30  
 Altera Tarpeios est inter Teïa lucos,  
 Candida, sed potæ non satis unus erit.  
 His ego constitui noctem lenire vocatis,  
 Et Venere ignota furta novare mea.  
 Unus erat tribus in secreta lectulus herba. 35  
 Quæris concubitus? inter utramque fui.  
 Lygdamus ad cyathos, vitrique æstiva supellex,  
 Et Methymnæi Græca saliva meri.  
 Nile tuus tibicen erat, crotalistria Phyllis,  
 Et facilis spargi munda sine arte rosa. 40

25 'A wretch who will one day sell himself to be trained and coarsely fed for a gladiator, where the beard he will have to be ashamed of (*i. e.* of which he has such a dislike) will outgrow and get the mastery over the cheeks now so finely scraped.'

29 *Aventinæ Dianæ*. The temple of the goddess on the Aventine. Ovid, *Fast.* iii. ult.: 'Aventino Luna colenda iugo.' Hor. *Carm. Sec.* 69: 'Quæque Aventinum tenet Algidumque,' &c.—With this verse a new elegy commences in the MSS.

31 *Tarpeios lucos*. See on v. 4, 3.

35 *In secreta herba*, *i. e.* in the *viridarium*, or conservatory in the centre of the atrium. See Becker, *Gallus*, p. 251. This custom is still kept up in Spanish houses, where the inner court is planted with orange-trees and fragrant shrubs. Compare Tibull. iii. 3, 15.

36 *Concubitus*. He evidently speaks

of the triclinium, as he proceeds to describe the entertainment.

\*37 *Vitrique*. This is Scaliger's correction for *utrique*. 'Significantur scyphi capaciores, quibus æstiva sitis restinguitur.' Kuinoel.—*saliva*, according to Hertzberg, who discusses the passages where the word occurs in a long note, is not for *sapor*, but expresses the liquor itself. It is a question of little importance.

39 There does not seem to be any ground for the alteration of Scaliger, *Nilotes tibicen*, though it has been received by Kuinoel and even Lachmann.—*crotalistria* is the emendation of Turnèbe; the MSS. give a word more or less corrupted, *choralistria*, *eboralistria*. The part of the *κροταλία* was to beat time with castanets (*κρίκειν ὀστρούκους*;) of terra cotta or box-wood (*cava buxa*, v. 42.)

40 *Facilis spargi rosa*, 'good-natured to be pelted with roses.'

Nanus et ipse suos breviter concretus in artus  
 Jactabat truncas ad cava buxa manus.  
 Sed neque suppletis constabat flamma lucernis,  
 Recidit inque suos mensa supina pedes.  
 Me quoque per talos Venerem quærente secundos, 45  
 Semper damnosi subsiluire canes.  
 Cantabant surdo, nudabant pectora cæco:  
 Lanuvii ad portas (hei mihi!) solus eram;  
 Cum subito rauci sonuerunt cardine postes,  
 Et levia ad priuos murmura facta Lares. 50  
 Nec mora, cum totas resupinat Cynthia valvas,  
 Non operosa comis, sed furibunda decens.  
 Pocula mi digitos inter cecidere remissos,

Hertzberg is probably right in regarding *rosa* as the ablative, and referring *facilis* to Phyllis. He compares 'simplex munditiis' of Horace, and remarks that the amusement of tossing flowers (perhaps pulled from the chaplets) was common in company of this description. The poet seems to prefer the use of *rosa* in the singular. Compare 'blanditiæ rosæ,' v. 6, 72; 'verna rosa,' iv. 5. 22; 'ferre rosam,' v. 2, 40. So Ovid uses *flos* for *flores*, *Fast.* v. 211—2, and Tibullus has even 'innumeram ovem,' ii. 2, 42.

41 *Nanus*. The MSS. give *magnus*, corrected by Beroaldus.—*et ipse* implies that he also danced with castanets. Hertzberg observes that two bronze effigies of dwarfs, with castanets precisely in the attitude here described, have been found at Herculaneum. On these *pumiliones* see Becker's *Gallus*, p. 211. Augustus had the good sense to discountenance the fashionable folly. Suet. *Oct.* § 83, 'pumilos atque distortos et omnes generis ejusdem, ut ludibria nature malique ominis, adhorrebat.'

44 *In suos pedes*. This can only mean that the *mensa* or *abacus* was moveable, and slid off from its frame, *trapezophora*. See Becker, *Gallus*, p. 296, who might have made important use of this passage. The sense is, 'in spite of all attempts at merriment, unlucky omens disturbed our sport, and ill-success with the dice added to my chagrin.' The highest throw was *Venus*, when all the four dice turned up different numbers; the lowest *canis*, when the player threw four aces. See Becker's *Gallus*, p. 500.

48 *Solus*. 'My mind was solely with Cynthia at Lanuvium.'—*solus* for *solummodo*, or *totus*.

50 *Ad priuos lares*. The atrium is here meant, which was the first apartment entered from the *ostium*. See on v 35.

52 *Furibunda decens*, 'beautiful in her rage.'—The *valvæ* were double or jointed doors, like window shutters, which folded back, whence *resupinat*: *totas* is added, because in entering quietly it was usual to open only one side, or flap.

Palluerant ipso labra soluta mero.  
 Fulminat illa oculis, et, quantum femina, sævit: 55  
 Spectaculum capta nec minus urbe fuit.  
 Phyllidos iratos in vultum conjicit ungues;  
 Territa vicinas Teïa clamat aquas.  
 Lumina sopitos turbant elata Quirites,  
 Omnis et insana semita nocte sonat. 60  
 Illas direptisque comis tunicisque solutis  
 Excipit obscuræ prima taberna viae.  
 Cynthia gaudet in exuviis, victrixque recurrit,  
 Et mea perversa sauciat ora manu,  
 Imponitque notam collo, morsuque cruentat, 65  
 Præcipueque oculos, qui meruere, ferit.  
 Atque ubi jam nostris lassavit brachia plagis,  
 Lygdamus ad plutei fulcra sinistra latens  
 Eruitur, geniumque meum prostratus adorat;—

54 *Palluerantque*. The change of tense suggests the omission of *que*. Probably he wrote *palluerunt*, pronounced as a trisyllable.—*ipso vino* is for *inter ipsum vinum*. See on v. 10, *supra*.

57 The margin of MS. Gron. has *ignes*, which seems to have been suggested by *aquas* in the next verse. But it was a strange action even for Cynthia to throw the lamp in Phyllis' face; and *iratos* could thus only be taken for *irata*. On the other hand, compare iv. 8, 7, 'Tu minitare oculos subjecta exurere flamma,' which will allow us to explain *conjicit* 'thrusts in her face.' Still this reading is not necessary; for experience abundantly shows that on any sudden panic people are willing enough to cry out 'fire!' and others to bawl for 'water!'

60 *Insana nocte*, 'the nightly brawl.' Kuinoel has *voce tonat*, as usual against the MSS.

61 *Direptis comis*, 'hair torn from their heads.' If *exuvia* are to be understood literally, such must be the sense. On *gaudere in* &c. see ii. 4, 18, where however '*gaudeat in puero*' perhaps rather belongs to the idiom pointed out on i. 13, 7, so that *in* may here stand for *inter*. Cf. Catull. 22, 17.

69 *Eruitur*, for *exuitur*, was restored by Lachmann from the Naples MS., which also gives *protractus*, a reading not inferior to the vulgate.—*fulcra plutei* seem to be the legs supporting the raised board or ledge,—as we should say, the back of the sofa,—in other words, the hinder legs of the triclinium.—The Lygdamus here mentioned must have been the poet's slave, as she demands his punishment, v. 80, and therefore a different person from the Lygdamus of the last elegy, v. 35, and iv. 6, 2. It is very probable that the poet had intended a compliment by giving his

Lygdame, nil potui: tecum ego captus eram. 70  
 Supplicibus palmis tum demum ad fœdera veni,  
 Cum vix tangendos præbuit illa pedes,  
 Atque ait: Admissæ si vis me ignoscere culpæ,  
 Accipe, quæ nostræ formula legis crit.  
 Tu neque Pompeia spatiabere cultus in umbra, 75  
 Nec cum lascivum sternet arena forum.  
 Colla cave inflectas ad summum obliqua theatrum,  
 Aut lectica tuæ sidat aperta moræ.  
 Lygdamus in primis, omnis mihi causa querelæ,  
 Veneat, et pedibus vincula bina trahat. 80  
 Indixit leges. Respondi ego: Legibus utar.  
 Riserat imperio facta superba dato.  
 Dein quemcumque locum externæ tetigere puellæ,  
 Suffiit; at pura limina tergit aqua.  
 Imperat et totas iterum mutare lacernas, 85

own servant the same name as that of his mistress.

72 *Cum vix*, 'when at last'—for so *vix* may frequently be rendered—'she allowed me to embrace her knees.'

75 'You shall never walk in full dress under Pompey's piazza,'—*i. e.* to attract or be attracted,—'nor be a spectator of the gladiators in the forum.' Compare iii. 14, 5: 'Quenam nunc porticus illam excipit?' This verse seems to have been copied by Martial, xi. 47: 'Cur nec Pompeia lentus spatiatur in umbra?'—*arena* is here literally meant, 'when sand shall strew the forum for the combat.' Ovid, *Trist.* ii. 282: 'Martia cum durum sternet arena forum.'

77 *Summum theatrum*. The higher and therefore more remote seats, where the women sate apart. Sueton. *Oct.* § 44: 'Feminis ne gladiatores quidem, quos promiscue spectari solenne olim erat, nisi ex superiore loco

spectare concessit. Solis Virginibus Vestalibus locum in theatro separatim et contra prætoris tribunal dedit. Athletarum vero spectaculo muliebres sexus omne adeo summovit, ut pontificalibus ludis pugilum par postulatam distulerit in sequentis diei matutinum tempus, edixeritque, mulieres ante horam quintam venire in theatrum non placere.'

78 The MSS. give *sudet*. (The Naples MS. *sidet* according to Jacob and Lachmann; but Hertzberg says, '*sudet omnes*.') The sense is, 'let not the lectica be left open to allow of your loitering to gaze.'

84 The MSS. have *sufficiat pura*, or *sufficiat pura*.—*sufficiit: et pura* is the reading of the ed. Rheg. It is hard to choose between *sufficiit*, *et* and *sufficiit*, *at* (Hertzberg). The latter is certainly nearer the MS. reading. Jacob has edited *sufficiit, et a pura* from Pucci.

85 *Totas mutare lacernas*, 'to



Terque meum tetigit sulfuris igne caput.  
Atque ita, mutato per singula pallia lecto,  
Respondi, et tuto solvimus arma toro.

## IX.

Amphitryoniades qua tempestate juvencos  
Egerat a stabulis, o Erythea, tuis,  
Venit ad eductos pecorosa Palatia montes,

change entirely even my great coat; as we should call the garment which the Romans threw over the toga, and which differed but little from the *pænula*. See Beeker's *Gallus*, p. 420. The Naples MS. has *lucernas*, 'quod puto verius esse,' says Jacob.

87 *Per singula pallia*, 'all the sheets having been changed one by one.' See on v. 3, 31. These passages show that more than one of these coverlets were occasionally used.

88 All the MSS. have *respondi et toto*. Both Jacob and Hertzberg have adopted from Pucci *despondi, et tuto*. Kuinoel has *et spondis*, Lachmann and Barth *et sponda et*. The vulgate may perhaps be defended by the note on v. 1, 41.—*tuto toro* may well mean, 'rendered harmless by the purification employed, and the change of the *pallia*.'—*solvimus arma* is, 'we made up our quarrel.' Kuinoel reads *movimus* from Heinsius. It does not seem to have occurred to these emendators, that poets purposely avoid hackneyed expressions.

IX. This poem contains the legend of the foundation and dedication by Hercules of the Ara Maxima (Livy i. 7,) which women were forbidden to approach, and is evidently one of those composed for the work on Roman Fasti already mentioned. Incidentally other stories are introduced, as the origin

of the Velabrum, the Forum Boarium, and the Sabine title of Hercules, *Sancus*, v. 74.

2 *Erythea*. An island on the S.W. coast of Spain, where Geryon kept his herds. Hence Ovid calls them 'boves Erytheidas,' *Fast.* i. 543. 'Erytheida prædam,' *ib.* v. 649. Strabo, lib. iii. cap. 2: *τοῖκασι δ' οἱ παλαιοὶ καλεῖν τὸν Βαῖτιν* (the Guadalquivir) *Ταρτησσόν· τὰ δὲ Γάδειρα* (Cadiz) *καὶ τὰς πρὸς αὐτὴν νήσους Ἐρύθειαν.*—*Ἐρατοσθένης δὲ τὴν συνεχὴ τῇ Κάλπῃ* (Gibraltar) *Ταρτησσίδα καλεῖσθαι φησι, καὶ Ἐρύθειαν νήσον εὐδαίμονα.* See also Herod. iv. 8, from which it is clear that Erythea was the Isle de Leon, on which Cadiz stands. The legend probably arose from the Greeks wishing to obtain from Spain a superior breed of cattle; and Pausanias, who is often ingenious in interpreting a myth, perceived this, *Lib.* iv. cap. 36, § 2: *Ἡρακλεῖ κατὰ δόξαν τῶν ἐν Ἰβηρίᾳ βοῶν προσέταξεν Εὐρωσθέως ἐλάσαι τῶν Γηρυνίου βοῶν τὴν ἀγέλην· φαίνεται δὲ καὶ Ἐρυξ τότε ἐν Σικελίᾳ δυναστεύων ὁρμὴν οὕτως ἔχων ἐς τὰς βοῦς τὰς ἐξ Ἐρυθείας ἔρωτα, ὥστε καὶ ἐπάλασαι πρὸς τὸν Ἡρακλῆα.* The Spanish bulls which I saw in the Canary islands in 1850 were magnificent, and are, probably, a variety of ancient standing.

3 *Ad eductos*. The MSS. give *et adductos*, or *et ad victos*, from the

Et statuit fessos, fessus et ipse, boves,  
 Qua Velabra suo stagnabant flumine, quaque 5  
 Nauta per urbanas velificabat aquas.  
 Sed non infido manserunt hospite Caco  
 Incolumes: furto polluit ille Jovem.  
 Incola Cacus erat, metuendo raptor ab antro,  
 Per tria partitos qui dabat ora focos. 10  
 Hic, ne certa forent manifestæ signa rapinæ,  
 Aversos cauda traxit in antra boves;  
 Nec sine teste deo: furem sonuere juvenci,  
 Furis et implacidas diruit ira fores.  
 Mænalio jacuit pulsus tria tempora ramo 15  
 Cacus; et Alcides sic ait: Ite boves,  
 Herculis ite boves, nostræ labor ultime clavæ,  
 Bis mihi quæsita, bis mea præda, boves,

latter of which the common reading *ad invictos* was devised by the early editors. Lachmann conjectured *eductos*, i. e. editos, which Hertzberg has adopted. The correction is a probable one. Though *educere* is generally applied to works of art, as *Æn.* vi. 178: 'aramque sepulcri Congerere arboribus, cœloque educere certant,' it occurs in *Lucan.* ii. 428, of the Apennine ridge, 'educto dorso' (quoted by Hertz.)—On *pecorosa* see v. 1, 4.—*nemorosa* is a reading of less MS. authority.

5 *Velabra*. The low part of the city called the Velabrum is here derived from *vela*, on the theory that it was once, like the place called λίμναι at Athens, stagnant water. See on v. 2, 8. Varro, *L. L.* v. § 43—4: 'Olim paludibus mons (Aventinus) erat ab reliquis disclusus, itaque ex urbe advehebantur ratibus: quoque vestigia, quod ea, qua tum vehebantur, etiam nunc dicitur Velabrum.'—Velabrum a vehendo. Vela-

turam facere etiam nunc dicuntur, qui id mercede faciunt.'

8 *Jovem, Δία ξένον*. Hercules had accepted the hospitality of Cacus, proffered with a view to the theft.

9 *Incola*. The MSS. have *insula*. Schrader and Kuinoel *accola*.—*focos* &c. 'flames separately discharged through three months.' Ovid represents Cacus as fire-breathing, (*Fast.* i. 572,) but not as three-headed. The name Cacus is nothing more than δ κακός, i. e. κακοεργός, lengthened by its pronunciation κακός, like κάλος in the Epic poets; and *Caccus* is the actual reading of the MS. Groning.

12 Ovid has nearly the same verse, *Fast.* i. 550: 'Traxerat aversos Cacus in antra feros.'

13 *Nec* (i. e. nec tamen) *sine teste deo*. *Deus* is the god of hospitality (v. 8) who gave testimony of the theft by making the cattle in the cave low in recognition of the rest as they passed.

14 *Et*. The conjunction implies

Arvaque mugitu sancite boaria longo:  
 Nobile erit Romæ pascua vestra forum. 20  
 Dixerat, et sicco torret sitis ora palato;  
 Terraque non ullas feta ministrat aquas.  
 Sed procul inclusas audit ridere puellas,  
 Lucus ubi umbroso fecerat orbe nemus;  
 Feminæ loca clausa deæ, fontesque piandos, 25  
 Impune et nullis sacra resecta viris.  
 Devia puniceæ velabant limina vittæ,  
 Putris odorato luxerat igne casa,  
 Populus et longis ornabat frondibus ædem,  
 Multaque cantantis umbra tegebat aves. 30  
 Huc ruit in siccam congesto pulvere barbam,

the immediate consequence. Kuinoel reads *at*, with Heinsius.

19 *Sancite*. The sense is, supply a precedent after which the Forum Boarium may reasonably be called in future times. One might suppose the poet had in mind *βοή* rather than *βοῦς*. The Naples MS. gives *bovaria*, the MS. Gron. *boaria*, with the letter *v* erased.

22 *Feta ministrat* may be taken as equivalent to *parit*, or *parens præbet*. 'Terra nunc feta non erat Herculi, neque potum ministrabat.' Hertz.

24 The conjecture of Heinsius, *ubi* for *ab*, appears to deserve more notice than it has received from the later editors. The correction is so obvious, and so much improves the sense, while on the other hand 'lucus fecerat nemus ab orbe' is such an unusual construction, that I have not hesitated to reject the old reading. Similarly *ubi* has been corrupted, from the elision of *i*, in iv. 15, 32.

25 *Fontes piandos*. 'Qui sacrificiis adhibentur.' Hertzberg: who compares 'sacra piare' i. 1, 20. Barth explains, 'viris expiandos si inde biberint.' Unless the water itself was

purified and as it were consecrated before being used for aspersion, it could not be called *pianda*. Propertius is fond of using this verb, which is a metrically convenient one, but not very definite in its meaning. The accusative, it will be observed, does not depend directly on *fecerat*, but some participle like *continens* must be mentally supplied with *nemus*.

26 The goddess alluded to is Bona Dea, and the connexion of her cultus by women exclusively with that of Demeter in the Thesmophoria cannot reasonably be doubted. The reader of Cicero will not fail to recal the exploits of Publius Clodius, the Roman Mnesilochus.

27 *Vitta*. See inf. on v. 52.—*putris casa*, 'innuitur sacrarium vetustato fere collapsum, ut ap. Hor. Epist. i. 10, 49: 'fanum putre Vacuæ.' Kuinoel. The word is connected with *πίθεσθαι*, and signifies the decomposition and softening caused by time and exposure, as *putris navis*, iii. 17, 7. It is but rarely used (as in Ovid, *Fast.* i. 379,) in the sense which the English derivative bears.—*casa*, i. e. sacellum, as in v. 1. 6.

- Et jacet ante fores verba minora deo:  
 'Vos precor, o luci sacro quæ luditis antro,  
 'Pandite defessis hospita fana viris.  
 'Fontis egens erro, circaque sonantia lymphis, 35  
 'Et cava suscepto flumine palma sat est.  
 'Audistisne aliquem, tergo qui sustulit orbem?  
 'Ille ego sum; Alciden terra recepta vocat.  
 'Quis facta Herculeæ non audit fortia clavæ,  
 'Et numquam ad natas irrita tela feras, 40  
 'Atque uni Stygias homini luxisse tenebras?  
 'Accipite; hæc fesso vix mihi terra patet.  
 'Quod si Junoni sacrum faceretis amaræ,  
 'Non clausisset aquas ipsa noverca suas.  
 'Sin aliquam vultusque meus, sætæque leonis 45  
 'Terrent, et Libyco sole perusta coma,  
 'Idem ego Sidonia feci servilia palla

32 *Minora deo.* 'Beneath the language of a god.' He condescended to petition as a mere mortal, being not yet deified.

33 *Luditis.* This refers to *ridere* v. 23.—*fana* is Scaliger's correction. The Naples MS. gives *vena*, the MS. Gron. and ed. Rheg. *vestra*, whence Pucci suggested *tesqua*.

35 *Sonantia.* The ellipse of *loca* is unusual; nor is Hertzberg's remark quite to the point, that with adjectives involving the sense of the substantive, such as *declivia*, *plana*, *aperta*, *lubrica*, &c. the latter may be omitted. He more aptly quotes Ovid, *Met.* v. 405: 'Perque lacus altos et olentia sulphure fertur.'—*que* must be understood as *quoniam*, Gr. *καὶ ταῦτα*.

40 *Natas* can hardly be the true reading; but no probable conjecture has been proposed. The Naples MS. gives *advatas*. It may be remarked generally how much less successful conjectural emendation is when ap-

plied to the Latin than to the Greek classics. *Varias, vastas, nocuas, tantas, notas* have been suggested; but none of these is at all satisfactory. Can the poet have attempted to represent the Grecism *πρὸς τὰ ἀεὶ ἐκτετυγμένονα θηρία*?

42 This verse recurs after v. 65. If genuine in both places, it would seem to have resulted rather from haste or oversight in composing than to be 'summa cum indignationis vi repetitus,' as Hertzberg thinks. Barth and Kuinoel omit it here, with Scaliger, thus leaving an awkward lacuna in the text, and Lachmann also follows them.

43 'Even if you had been offering a sacrifice to Juno, my step-mother and implacable enemy, and not to Bona Dea, she would not thus cruelly have denied me water.' Jacob follows Lachmann in reading *Quid, si* &c. interrogatively.

47 'I am the same hero who in

'Officia, et Lydo pensa diurna colo;  
 'Mollis et hirsutum cepit mihi fascia pectus,  
 'Et manibus duris apta puella fui.' 50  
 Talibus Alcides; at talibus alma Sacerdos,  
 Puniceo canas stamine vincta comas;  
 'Parce oculis, hospes, lucoque abscede verendo:  
 'Cede agedum, et tuta limina linque fuga! -  
 'Interdicta viris metuenda lege piatur, 55  
 'Quæ se summota vindicat ara casa.  
 'Magno Tiresias aspexit Pallada vates,  
 'Fortia dum posita Gorgone membra lavat.  
 'Di tibi dent alios fontes: hæc lymphæ puellis  
 'Avia secreti limitis una fluit.' 60  
 Sic anus; ille humeris postes concussit opacos,  
 Nec tulit iratam janua clausa sitim.  
 At postquam exhausto jam flumine vicerat æstum,

the service of Omphale was dressed as a woman and spun wool.' See Ovid, *Her.* 8, 50, &c. and supra iv. 11, 17—20.—*colus* here and v. 1, 72, is masculine, if the MSS. are to be trusted. There seem to have been two forms, *hæc colus*, of the *u* declension, and *hic colus*—*i*.

49 *Fascia*. The Greek *σπράφος*, somewhat resembling the modern use of stays. See note on *Æsch. Suppl.* 451.

50 *Manibus duris*. 'And, hard as my hands were, I made a very fit and proper girl.'—*apta*, *sc. pensis trahendis*, *habilis*,—'handy.'

52 *Puniceo stamine*. The vitta, which confined the woollen infula to the brows.

55 *Metuenda lege interdicta*, *i. e.* by the penalty of blindness. Hence 'parce oculis hospes,' 'have regard for your eye-sight,' v. 53. *Piare aram* is to purify, *δυνίειν*, an altar before commencing the sacrifice: here therefore translate, 'is being

consecrated.' Compare iv. 10, 19, and v. 1, 50.—*vindicat se*, a temere accedentibus viris.

57 Hertzberg alone has ventured to retain the reading of all the good copies, *magnam*. With better critical judgment, as I think, Lachmann and Jacob have admitted *magno*, though the avowedly corrected reading of an interpolated copy. The epithet *magnam* is superfluous and insipid, whereas *magno*, *i. e.* pretio, is all but required by the sense. Were any argument wanting, it would be supplied by the verse of Callimachus, quoted by the commentators, and evidently copied by Propertius, *Lav. Pall.* 102, *μυσθῶ τοῦτον ἰδεῖν μεγάλῳ, sc. γυμνῇ τῇ Παλλάδι*.

58 *Posita Gorgone*, *i. e.* having divested herself of the ægis (the goat-skin folded round the chest.) See ii. 2, 8.

60 The MSS. have *fluit*, which Jacob alone retains.—*fluit* is the correction of Fruter.

Ponit vix siccis tristia jura labris.

'Angulus hic mundi nunc me mea fata trahentem 65

'Accipit; hæc fesso vix mihi terra patet.

'Maxima quæ gregibus devota est Ara repertis,

'Ara per has,' inquit, 'Maxima facta manus,

'Hæc nullis umquam pateat veneranda puellis,

'Herculis eximii ne sit inulta sitis.'

70

Sancte pater salve, cui jam favet aspera Juno;

64 This verse may be interpreted in two very different ways: either 'he scarcely puts reluctant control on his thirsty lips,' *i. e.* can scarcely stop drinking; or, 'he lays down severe laws even before drying his lips,' alluding to v. 69. The latter is probably right. Compare 'ponere jura,' iv. 9, 24.—In this, as in most of the legends of Hercules, a strong admixture of comedy is perceptible.

65—6 The meaning is, 'Thus then my destiny has brought me to this obscure corner of the world, and here I am doomed to be refused a cup of water.' The sentiment is that of a king who should find himself spurned from a cottage door, and implies conscious merit and just indignation.

67 *Gregibus repertis* is the ablative absolute, not the dative after *devota*, (*i. e.* *promissa si reperisset*) as Hertzberg shows. *Devoteo*, he observes, is used of victims, not of places, when in the sense of promising something on the fulfilment of a desire. The sense is, 'hæc ara, quæ post receptas boves nunc mihi dicata est, et a parva maxima facta est' &c. For the altar was not newly built, but only enlarged by him; it was the same altar of the Bona Dea which the women had in charge; and as they had excluded males from approaching it, so now in retaliation he decrees that women in future shall not be allowed access. There is some uncertainty whether

this altar was dedicated by Hercules to Jupiter, in thanksgiving for recovering his oxen, or whether *suo numini*, as a memorial of himself, and as conscious of his own divinity. But it appears, as Hertzberg demonstrates at length, that the two actions were distinct: the first is briefly alluded to by Ovid, *Fast.* 1, 579. 'Immolat ex illis taurum tibi Jupiter unum Victor;' the latter was an institution of a new cultus, that of the Potitii and Pinarii, with a view to his own future deification.

71 *Sancte Pater*. The invocation of the poet, that Hercules may be propitious to his verse. Whether here we read *Sanctus*, and in v. 74 *Sancum*, or with Jacob and Hertzberg retain the MS. reading in both places, we cannot doubt that allusion is intended to the Sabine title of Hercules, *Sancus*. Dr. Donaldson (*Varronianus*, p. 6) considers *Sancus* to have been an Umbrian deity; which is much the same thing, as the Sabines were of Umbrian origin. He thinks that the word meant 'revered.' Other names for the same god were *Fidius* (whence *Medius Fidius*, 'may Fidius (son) of Jove help me') and *Semo*. Ovid, *Fast.* vi. 213, 'Quærebam Nonas Sancio Fidione referrem.' An tibi, Semo pater: cum mihi *Sancus* ait, Cui-cunque ex illis dederis, ego munus habebo; Nomina trina fero; sic

Sancte, velis libro dexter inesse meo.  
Hunc, quoniam manibus purgatum sanxerat orbem,  
Sic Sanctum Tatiae composuere Cures.

## X.

Nunc Jovis incipiam causas aperire Feretri,  
Armaque de ducibus trina recepta tribus.  
Magnum iter ascendo, sed dat mihi gloria vires:  
Non juvat e facili lecta corona jugo.

voluere Cures.' Varro, *L.L.* v. § 68. 'Ælius Dium Fidium dicebat Diovius filium, ut Græci Διόσκοπον Castorem, et putabat hunc esse Sancum ab Sabina lingua, et Herculeum a Græca.' Here it is evident that the poet wishes to derive the title from *sancire*. In fact the word was written, as Hertzberg shows, *Sancus*, *Sangus*, and *Sanctus*.—*Cui jam favet Juno*, i. e. cui jam, ut in cælum recepto, iram remisit.

72 *Inesse* is the reading of all the copies. Kninoel and others give *adesse*. The former word conveys the prayer that the hero will be in the poem, by the inspiration of his divinity.

73 *Sanxerat*, καθίσταρε, ἐκάθηρε.

74 *Tatia Cures*. Scaliger conjectured *Tatii*. But Hertzberg proves by two passages from Dionysius of Halicarnassus that κύρις was sometimes feminine. The *Tatian Cures* are the same as the Titienses, or Sabine tribe, and must not be confounded with the *curia*, or subdivisions of the tribes. On the word see note on v. 4, 9. Ovid calls the Sabines 'parvi Cures,' *Fast.* ii. 135.—*composuere*, i. e. templo dedicavere. See note on ii. 6, 5.

X. The poet in the present elegy endeavours to assign the origin of

the obscure title Jupiter Feretrius. Whether the restoration of the temple of this deity by Octavianus, which probably took place while Propertius was quite a youth, had any part in suggesting the subject, or whether it was written simply in reference to his work on the Roman *Fasti*, is uncertain, and is a matter of no great importance. The commencement, '*Nunc incipiam causas*' &c., seems to point to the latter. The poem undoubtedly bears the impress of a juvenile performance, and has perhaps as little merit as anything remaining to us from the same pen. The word *feretrius* is clearly Greek, φερίτριος, and certainly cannot be derived from *ferire*, but is rather from *ferre*, either in the sense of φέρειν or φέρεσθαι.

1 *Causas*, the origin of the name. Compare inf. 45. In using the word, (with which Ovid also opens his *Fasti*, 'Tempora cum causis, &c.') allusion is probably made to the *Ætira* of Callimachus.—Hertzberg's objection, that *arma aperire* is incorrect, seems futile, since the sense itself suggests *cœnam*.

4 *E facili jugo*. This is elegantly said in reference to *ascendo* in v. 3. The sentiment is the same as in the well-known lines of Lucretius, 'Avia Pieridum peragro loca,' &c.

Imbuis exemplum primæ tu, Romule, palmæ 5  
 Hujus, et exuvio plenus ab hoste redis,  
 Tempore quo portas Cæninum Acronta petentem  
 Victor in eversum cuspide fundis equum.  
 Acron Herculeus Cænina ductor ab arce,  
 Roma, tuis quondam finibus horror erat. 10  
 Hic spolia ex humeris ausus sperare Quirini,  
 Ipse dedit, sed non sanguine sicca suo.  
 Hunc videt ante cavas librantem spicula turre  
 Romulus, et votis occupat ante ratis:  
 Juppiter, hæc hodie tibi victima corruiet Acron. 15  
 Voverat: et spoliū corruiet ille Jovi.  
 Urbis virtutisque parens sic vincere suevit,

5 *Hujus palmæ*, i. e. of the *spolia opima*, or arms taken by a Roman general (some will have it, even by a common soldier,) with his own hand from the leader of the hostile forces. For *imbuis* Jacob reads *induis* from Pucci. But it is scarcely credible that *induere* could be used in this sense by a writer of the Augustan age. *Induo* and *exuo* seem to be formed from *δύω* or *δύνω*: while *imbuo* is connected with *βύω*, *βύωω*, and properly means 'to cram into a person.' Hence it would be equally correct to say *imbuiere aliquem exemplis*, 'to cram a man with precedents,' and *imbuiere exempla alicui*, 'to cram precedents into him.' Hertzberg rightly compares it with the double construction of such verbs as *inspergere*, *impertire*, *incoquere*.

6 The best copies have *eximio* or *exuio*, which are mere varieties in reading rather than in writing *exuvio*. The common reading, *exuviis*, which Kuinoel and Barth give, seems to have proceeded from the school of Italian emendators. The form *exuvium* appears of questionable authority. Compare however *delicium*, Martial, i. 8.

7 Acron, king of the Cæninenses, a Sabine people, and as such boasting his descent from Hercules (see on v. 71 of the preceding elegy), was killed by Romulus, (Livy i. 10,) who carried his arms as the primitiæ of war to the capitol, 'fabricato ad id apte fereulo,' i. e. *φερίτρῳ*, whence the historian supposes the title to be derived.

8 *In eversum equum*. 'Hasta Romuli prostravit equitem, et equum simul fusum resupinavit.' Barth.

14 *Occupat*, 'closes with him,' *φθάνει συμβάλλων*. So Ovid, *Fast.* i. 570, 'occupat Alcides,' i. e. closes with Cacus. Compare v. 4, 84.—*vota ante rata* here signify 'vows previously made,' the participle implying the due and solemn registering of the vow. Romulus had promised before the conflict to win the spoils from the general of the hostile army, according to Plutarch. I am not sure however that the sense is not rather, 'gains the advantage over him,—is before-hand with him,—by having first enlisted Jupiter's protection in his own cause.'

17 *Sic vincere*, i. e. by determination to win at all hazards; by making a solemn engagement to do so.



Qui tulit aprico frigida castra Lare.  
 Idem eques et frenis, idem fuit aptus aratri,  
 Et galea hirsutis compta lupina jubis, 20  
 Picta neque inducto fulgebat parma pyropo;  
 Præbebant cæsi baltea lenta boves.  
 Cossus at insequitur Veientis cæde Tolumni,  
 Vincere cum Veios posse laboris erat.  
 Nec dum ultra Tiberim belli sonus; ultima præda 25  
 Nomentum et captæ jugera terna Coræ.  
 O Veii veteres, et vos tum regna fuistis,  
 Et vestro posita est aurea sella foro:

18 *Aprico Lare*. Non sub tecto, sed 'patiens pulveris atque solis' in castris. The idiom is more common in Greek, where the adjective qualifies or wholly cancels the sense of the substantive, as *φῶς ἀπῆργος*, 'darkness,' &c.

20 I have placed a comma instead of a full stop at the end of this verse, because it seems less harsh to supply a verb from *fulgebat* than to take *compta* for *comebatur*. Kuinoel explains 'et galea, nempe apta fuit,' which is simply repeating a *lapsus calami* of Barth, who intended to say *compta fuit*. To supply *apta fuit* is, at least, manifestly absurd. The same editors have *hirsuta juba* with the Naples MS. and ed. Rheg.

21 *Pyropo*. Ovid, *Met.* 11, 2, 'Clara micante auro flammasque imitante pyropo.' According to Pliny, *N. H.* xxxiv. 20, *pyropus* was a mixed metal of gold and brass. *Hertzberg*; who well observes that *inducto*, 'overlaid,' refers rather to metallic plates than to gems so called, which is the common interpretation.

23 *Insequitur*, i. e. as the second instance of *spolia opima*. For the narrative, see Livy, iv. 20. Tolumnius was killed by Cornelius Cossus in the war subsequent upon the outrage committed by the people of Fidenæ on four Roman ambassadors in the

year 438, B. C. Since at this period the Roman arms were widely extended, it has been suggested by Passerat to transpose vv. 25, 26, so as to follow 22. To say that B. C. 438, Nomentum and Cora, towns within a few miles of Rome, were the limits of Roman victory, and that war had not yet been heard beyond the Tiber, is, as *Hertzberg* remarks, 'non ὑπερβολή, sed mendacium.' The blame is conveniently thrown on the youthful carelessness of the poet: otherwise there is much to recommend the proposed change in the text, especially as 'O Veii veteres' so naturally follows v. 24.—In *jugera terna* Niebuhr, quoted by *Hertzberg*, thinks that allusion is made to the triple division of captured territory between the three original tribes of Rome. The best copies give *terra chora* or *chora*.

27 *O veii veteres*, MS. Gron., whence Jacob, Lachm., Hertz., give *O Veii* for *Et Veii*, the reading of Kuinoel and the earlier editions. The immense city of Veii was so completely destroyed after its capture by Camillus that hardly a vestige remained in the time of Augustus; and its site has only recently been determined with certainty.

28 *Aurea sella*. The σέμνος θάκος

Nunc intra muros pastoris buccina lenti  
 Cantat, et in vestris ossibus arva metunt. 30  
 Forte super portæ dux Veïus adstitit arcem,  
 Colloquiumque sua fretus ab urbe dedit.  
 Dumque aries murum cornu pulsabat aheno,  
 Vineæ qua ductum longa tegebat opus,  
 Cossus ait: Forti melius concurrere campo. 35  
 Nec mora fit: plano sistit uterque gradum.  
 Di Latias juvere manus: desecta Tolumni  
 Cervix Romanos sanguine lavit equos.  
 Claudius a Rheno trajectos arcuit hostes,  
 Belgica cum vasti parma relata ducis 40  
 Virдумari. Genus hic Rheno jactabat ab ipso,  
 Nobilis e rectis fundere gesa rotis.

(Æsch. *Ag.* 519,) of the king, the position of which in the forum indicated the ancient office τοῦ δικαίου, long performed by the kings in person until a vicegerent was found necessary. But as even in our country a judge is the representative of the sovereign, as exercising the power over life and death; so the prætor at Rome was possessed of curule dignity; see *Livy*, i. 20.

32 *Fretus*, i. e. confidenter; unless with Hertzberg we understand *urbe fretus sua, ab urbe dedit*.

34 *Vineæ longa*, the penthouse or shed under which the ram was worked; (an instrument, by the way, of great antiquity, as it is clearly shown in the Assyrian sculptures, and as might have been inferred from its being the simplest and most natural way of forcing a gate.)—Jacob, Hertzberg, and Lachmann, follow the Naples MS. in reading *qua ductum*. Kuinoel gives *Vineæque inductum* with the MS. Gron. and ed. Rheg.

39 The third instance of winning the spolia opima. Marcus Claudius Marcellus was five times consul, for

the first time in 222 B. C. when he conquered the Insubres near Milan, and slew Britomart (Virdomarus or Virдумarus) with his own hand. This is the hero mentioned in iv. 18, 33, and so finely celebrated by Virgil, *Æn.* vi. 856: 'Aspice ut ingreditur spoliis Marcellus opimis,' &c.—For a *Rheno* Barth and Kuinoel read *Eridanum*, the conjecture of Guyet. There does not seem the slightest reason for departing from the MSS., as the enemy are rightly said a *Rheno* (in Italian) *trajecti*.

40 *Cum*, quo tempore, *relata*, reportata est &c.—cui Kuinoel, with Guyet and Heinsius.

41 *Brenno*, Heinsius, which Jacob calls 'admodum probabilis.' There would, however, be less point in tracing his descent from Brennus, than from the mythical river-god. And Hertzberg sensibly remarks, 'Nihil poetis Latinis frequentius quam heroum originem a diis patriis, fluvialibus imprimis, repetere.'—*ereotis* is the reading of the good copies, (*erecti*, according to Hertz., in the Naples MS.) which has been altered

Illi virgatis jaculantis ab agmine braccis  
 Torquis ab incisa decidit unca gula.  
 Nunc spolia in templo tria condita; causa Feretri, 45  
 Omine quod certo dux ferit ense ducem.  
 Seu quia victa suis humeris hæc arma ferebant,  
 Hinc Feretri dicta est ara superba Jovis.

to *e tectis* by Lipsius, and this has been admitted by Barth and Kuinoel. Hertzberg explains *recta rota* to mean the chariot *managed* by the driver at the same time that he hurls his javelin; quoting Cæsar *de B. Gall.* iv. 33. But, 'to deal darts from ruled wheels' is a very singular sort of terseness, besides that *rectus* generally loses its primary sense of *ruled* for the secondary adjectival one which we express by the same word when speaking of drawing a straight line (compare *regulus* with *regula*). I think *e recto curru* is naturally equivalent to the *ὀρθὸς δῖφος* of Soph. *Electr.* 742, and may be rendered, 'from the car at full speed,' *i. e.* not yet overthrown in the heat of the contest.

43 This verse is considered by most of the editors as hopelessly corrupt, and has been variously corrected *maculanti sanguine braccas*, *jaculanti abiegnea braccis* (Hertz.), and *jaculantis ab inguine braccis*. Perhaps we may venture to explain it thus: 'illi, nempe Claudio, torquis decidit

ab gula Virдумari jaculantis ab agmine virgatis braccis, *i. e.* dum braccas indutus jaculatur ab agmine suo.' Some consider *illi* an old form of the genitive; an unnecessary hypothesis. — The *virgata bracca* of the Celts were probably striped (see *Æn.* viii. 660) like the tartan plaids of the modern Gaels. The word is connected with *πάκος*, so that in fact our term *breeches* is of common origin with *rag* and *ragged*. Compare *ῥόδον*, *ῥόδον*, and *brush* from *brusco*, *i. e.* *ruscus*. Were there any doubt of the form, the actual occurrence of *ιδάρια βράκια* in *Theocr.* 27, 11, would settle the question. The *torquis*, or Celtic torque, identical with the ornament so often found in the bogs and peat-mosses of Great Britain, derived its name from being made of twisted gold wire. The epithet *unca* refers to the hook and eye by which the collar was clasped round the throat, and which are seen in the specimens preserved in our museums.

## XI.

Desine, Paule, meum lacrimis urgere sepulcrum:

Panditur ad nullas janua nigra preces.

Cum semel infernas intrarunt funera leges,

Non exorato stant adamante viæ.

Te licet orantem fuscæ deus audiat aulæ,

5

XI. This elegy may fairly be regarded as the masterpiece of the poet's genius. It is a splendid composition, full of pathos and eloquent appeal, and is on the whole worthy of the almost extravagant praises which Barth and Kuinoel have bestowed upon it. It assumes the form of an address from a deceased wife, Cornelia, to her husband Lucius Æmilius Paulus, who was Censor in the year B.C. 22. Cornelia was the daughter of Scribonia, formerly wife of P. Cornelius Scipio, but subsequently married to Augustus. See Tac. *Ann.* ii. 27. Sueton. *Oct.* 62. She was divorced by the latter on his marriage with Livina. He appears indeed to have left her from her unamiable temper; 'pertæsus,' says Suetonius, 'ut scribit, morum perversitatem ejus.' This is the latest of the poet's extant writings, the date being A. U. C. 738, as appears from v. 66.

1 *Urgere*. The sense is, 'do not dwell distressfully on my loss, nor vainly hope to recall me by your excessive grief.' So Hor. *Od.* ii. 9, 9: 'Tu semper urges flebilibus modis Mysteriis ademptum.'—*Sepulcrum* is here for *Manes*. The confusion of bodily and spiritual ideas, and therefore of terms, so observable in this elegy, and generally in the Latin poets, is a natural consequence of the materialism of the ancient mythology, and the incongruous mixture of Greek and Roman views on the

state of the dead. Thus *funera* v. 3, *rogos* v. 8, *ossa* v. 20 and 58, are used of the ghost of the deceased, from which the poet cannot detach the notion of a continued bodily existence in the other world; which is the more perplexing, as he does not forget the annihilation of the earthly corpse on the pyre, v. 10. See on v. 7, l. 'The practical tendency of the Roman mind made them regard all realities as necessarily palpable.' (*Varroianus*, p. 304.) Conversely, iii. 4, 32, we have, 'Accipiat *Manes* parvula testa meos,' where he means *cineres*.

2 *Panditur*, i. e. ad emittendum mortuum. So Hades is called *πυλάρης κρατερὸς*, *Od.* xi. 277. The door of the tomb, (or rather, sepulchral chamber,) is the barrier, as it were, between life and death.

3 'Cum semel sub inferorum ditione venerint mortui, clausi sunt et quasi firmantur exitu adamante nullis precibus amovendo.' In Martial, v. 11, and Pliny, *adamas* undoubtedly means the diamond. That gem was probably unknown in the west till nearly their time. In the earlier writers it is probable that it meant *basalt*; a substance which must have been familiar to the inhabitants of volcanic countries, and which is so hard and imperishable that exposure to the air for centuries does not in the least affect it. The epithets applied to it by Hesiod, *χλωρὸς* and *πολιὸς*, perfectly suit the nature of basalt or greenstone. Whether it

Nempe tuas lacrimas litora surda bibent.  
 Vota movent Superos,—ubi portitor æra recepit,  
 Obserat herbosos lurida porta rogos.  
 Sic mæstæ cecinere tubæ, cum subdita nostrum  
 Detraheret lecto fax inimica caput. 10  
 Quid mihi conjugium Paulli, quid currus avorum  
 Profuit, aut famæ pignora tanta meæ?  
 Num minus immites habuit Cornelia Parcas?  
 En sum, quod digitis quinque levatur, onus!  
 Damnatæ noctes, et vos vada lenta paludes, 15

ever meant *steel*, as is commonly supposed, may be doubted.

6 *Nempe*. If, with the later editors, we place a colon at *aulæ*, some ellipse must be supposed; 'The God may indeed hear your prayers, (but you will not gain your object,) for your tears will be unavailing in those realms.' It is clear that *nempe* cannot otherwise be used in the apodosis, since *tamen* would rather be required. Probably the poet intended by this word to assign the reason for there being no return from Hades: 'nempe, licet deus audiat, surda litora erunt.' The sense is, 'the god may be willing, on his part, to hear you, but the laws of fate are superior to his will, and inexorable.' There seems to have been something ominous to the Roman mind in representing Pluto as cruel and relentless. They preferred to speak of him as the Greeks did of the *Enmenides*.

7 'Superi tantummodo moventur precibus, non item inferi. Nam cum semel Charon nulum, sc. obolum accepit, Orci porta continet et includit sepultos.' For the obscure epithet *herbosos*, the reading of all the good copies, Jacob has adopted *umbrosos* from Pucci. Lachmann and Hertzberg adhere to the MSS., and it certainly is very improbable that so simple and common a word as

*umbrosos* should have been altered to *herbosos*. The latter is plausibly explained by Barth: '*herbosi rogi vel mortui dicuntur, quorum sepulcris spirantes croci aliique flores bene olentes ingerebantur.*' There is perhaps an antithesis between the green grave on earth and the dark regions beneath. 'When once the ferry is past, the gate of death shuts out from the living those whose remains we vainly cherish under the grassy sod.'

9 'Such was the burden of the funeral strain,' i. e. the mournful notes of the tuba in the procession proclaimed this doctrine. Similarly iii. 4, 20: 'Nec tuba sit fati vana querela mei.' See on ii. 7, 12. The following verse must be literally understood: 'when the lighted pile was consuming my remains, and withdrawing my head from the bier.' See on v. 7, 26; iii. 2, 3.

13 *Habui*, Jacob, with Barth, Kuinoel, and Lachmann; who remarks 'quod sine dubio verum est.' Hertzberg has *habuit* with the best MSS. Compare inf. v. 43—4. In the next verse *en* for *et* has been admitted by all from the MS. Gron., to which we are also indebted for alone preserving *num minus* for *non minus*. The well-known passage of Juvenal, 'Expende Hannibalem' &c., will occur as a parallel to v. 14.

15 *Damatæ noctes*, 'darkness of

Et quæcumque meos implicat unda pedes,  
Immatura licet, tamen huc non noxia veni.

Det pater hinc umbræ mollia jura meæ.  
Aut si quis posita judex sedet Æacus urna,  
In mea sortita vindicet ossa pila.

20

Assideant fratres, juxta Minoida sellam

the damned,' 'noctes inferorum ubi damnati sunt,' Kuinoel. 'Figura Propertii maxime familiari,' Hertz. See on i. 16, 42.

16 *Implicat*, 'entangles,' a metaphor from a rope entwined round the feet of one who endeavours to escape. Compare *Georg.* iv. 478: 'tardaque palus inamabilis unda Alligat, et novies Styx interfusa coeret.'

17 'Præmatura morte extingui eos credebant qui grave quoddam commississent crimen. Itaque criminis suspicionem a se amoliri Cornelia studet.' Kuinoel.—In v. 18, *huc* is the reading of the MS. Gron. (the Naples MS. has unfortunately lost a leaf, including v. 17—76.)—*hinc* Jacob with Pucci: *hic* Kuinoel, Lachm., Hertz. *Hinc* seems almost necessary to the sense, i. e. propter innocentiam meam. Hertzberg understands *pater hic* as Jupiter infernus; which does not read very poetically.—*Jura dare*, as Hertzberg proves by abundant examples, is never used for *jus dicere* or *judicare*, but for *leges constituere*. The sense therefore of this verse is, 'may Pluto accordingly impose lenient conditions on my shade for its residence in Orcus.' *Dare jus* is either to decide a question at issue, as judge, or to confer the power of deciding on another, as Tac. *Ann.* iv. 15.

19—23 These verses are exceedingly difficult. From Hertzberg's commentary upon them, extending over seven octavo pages, the following interpretation may be extracted; and it is on the whole much the best that has been proposed: 'Or, if I am

to undergo a trial (my asserted innocence not being taken for granted), and if there be indeed an Æacus to judge the dead, let him punish my shade according to its deserts, by the appointment of a jury; and let Minos and Rhadamanthus act as assessors, while near the chair of the former the Furies stand as lictors:' (rather perhaps as accusers; see Æsch. *Eumen.* 555, seq.) In this complicated allusion to the judicial forms of the prætor's court, the reader will observe:—(1) That Æacus is the *quæstor* (*Æn.* vi. 430) who appoints the jury by putting the names to be drawn, written on a ballot (*pila*), into an urn. (2) That the jury are supposed to be taken from the shades of the dead. (3) That *vindicare in aliquem* can only mean *to punish*, as Tac. *Ann.* iv. 15, 'in Gaium Silanum vindicatum erat;' and that this sense in fact suits the context best, *aut* (v. 19) implying 'or, if I am guilty, &c.' (4) That *sortita pila* is the same as *sortiendis judiciis*, the participle being used in a passive signification: see on i. 2, 5. 'Sic igitur dispositam judicii quodammodo æenam puta, ut in medio tribunali Æacus quæstor sedeat; ab utraque parte Minos et Rhadamanthus assessores; hinc in subselliis judices selecti, illinc (juxta Minoida sellam) Eumenides ad exequenda judicia paratæ.' Hertz.—Jacob reads *judicet*, with the Groningen and Hamburg MSS.

21 *Minoida sellam*, Lachm., Jacob, Hertz. with the best copies. *Minoia*

Eumenidum intento turba severa foro.  
 Sisyphe, mole vaces; taceant Ixionis orbes;  
 Fallax Tantaleo corripiare liquor;  
 Cerberus et nullas hodie petat improbus umbras, 25  
 Et jaceat tacita lapsa catena sera.  
 Ipsa loquor pro me. Si fallo, pœna sororum  
 Infelix humeros urgeat urna meos.  
 Si cui fama fuit per avita tropæa decori,  
 Afra Numantinos regna loquuntur avos. 30  
 Altera maternos exæquat turba Libones,  
 Et domus est titulis utraque fulta suis.

*sella*, et, Kuinoel, with Scaliger and the succeeding editors. The MS. Gron. has *juxta Minonida sellam*. The ed. Rheg. gives *juxta Minoia sella*. There is no difficulty in admitting the Greek accusative of *Μινωίς*. See iii. 16, 27.

22 *Intento foro*. 'The listening court.' In continuation of this idea the poet proceeds to speak of the infernal punishments.

24 *Tantaleo*. Jacob reads *Tantalida*, one of the inferior MSS. having *Tantaleæ*. But the patronymic is very unsatisfactory. *Tantaleo corripere ore* is the conjecture of Auratus, which Hertzberg calls 'blanda,' and Kuinoel admits into the text. *Tantaleus* is perhaps as probable as any correction. Hertzberg is inclined to acquiesce in the lengthened form of the name, and retains the vulgate with Lachmann. If this be the true reading, it must represent the Greek form *Τανταλῖφι* from *Τανταλῖος*, like *Τυνδαρίως* for *Τύνδαρος*, *Od.* xi. 298, and *Πανδαρίως* for *Πανδαρος*, *ib.* xix. 518.

27 *Loquor* Lachm. with MS. Gron. and ed. Rheg. Jacob and Kuinoel *loquar*. The verses which follow, to the end of the poem, must be regarded

as the speech addressed to the infernal court before whom she is arraigned. This appears from v. 99, 'Causa perorata est.' But the poet has not maintained the *persona loquens* with perfect consistency, as the appeal to her children (v. 63), and still more, her advice respecting their conduct towards their stepmother, and to her husband (v. 73,) have nothing to do with a defence. In fact, there is an extraordinary confusion throughout both as to locality and the subject-matter. The poet would seem to have been so carried away by his theme as to have forgotten that his heroine was on her trial, and by no means in a position to lecture her family from below.

30 *Afra*. This is the certain correction of Scaliger for *Æra*. The allusion is to Scipio Africanus (*i. e.* P. Cornelius Scipio Æmilianus Minor, the younger son of Lucius Æmilius Paulus) who obtained the agnomen of *Numantinus* from Numantia in Spain. Ovid, *Fast.* i. 595: 'Hunc Numidæ faciunt, illum Messana superbum; Ille Numantina traxit ab urbe notam.' His father Lucius Æmilianus was surnamed *Macedonicus* from his victory and triumph

Mox, ubi jam facibus cessit prætexta maritis,  
 Vinxit et acceptas altera vitta comas;  
 Jungor, Paulle, tuo, sic discessura, cubili: 35  
 In lapide huic uni nupta fuisse legar.  
 Testor majorum cineres tibi, Roma, verendos,  
 Sub quorum titulis, Africa, tonsa jaces,  
 Et Persen, proavi simulantem pectus Achillis,  
 Quique tuas proavo fregit Achille domos: 40  
 Me neque censuræ legem molliisse, nec ulla

over Perses or Perseus, *n. c.* 168. Cornelia here boasts of her descent on the father's side.—*altera turba*, the ancestry on the mother's side, *exaquat*, pares facit paternis, Libones. The latter were members of the Scribonia gens, Cornelia's mother bearing this nomen, *v.* 55.

33 *Prætexta*, the maiden dress, laid aside at marriage. The form of the vitta (or ribbon encircling the head) was also different for the wife and the virgin. See *v.* 3, 15, '*nec recta capillis Vitta data est*,' &c.—*acceptas comas* is the MS. reading; Kuinoel's *aspersas* is from a corrected copy. Lachmann compares *v.* 9, 49, '*cepit mihi fascia pectus*,' which however hardly defends *vitta vinxit comas acceptas ab* or *sub ea*.

35 *Sic discessura*, *i. e.* not destined to enter into a second marriage. *Hertzberg*.

36 Jacob and Hertzberg retain, with Barth, the MS. reading *huc*. Lachmann and Kuinoel edit *huic*. And this seems more likely to be true, since in *lapide hoc*, which Hertzberg explains '*in lapide hujus*, *i. e.* *meo*,' is to the last degree strained and unnatural; while the obvious sense implies an unmeaning appeal to the epitaph *deservit*.

38 Under the inscription at the base of a statue or trophy commemorating the exploits of Scipio Africanus, we must suppose a symbolical sculp-

ture of Africa to have been placed, represented as a woman with hair shorn in token of grief. See on *iii.* 6, 46. The custom is familiar to us at the present day by such monuments as those in St. Paul's and Westminster Abbey, the only difference being that in the latter case the order is usually reversed, the *titulus* being beneath the effigy.

39 '*Sic verba junge: 'et (eum testor) qui fregit Persen, simulantem pectus proavi Achillis, tuasque, (O Persa) domos Achille proavo.*' *Hertzberg*. Kuinoel, following as usual the emendators, has edited *Qui Persen—Et tumidas proavo*, &c. The allusion of course is to L. Æmilius Paulus, surnamed Macedonicus from his victory over Perses, who claimed his descent from Achilles. Tac. *Ann.* xii. 38: '*Vocati posthac patres multa et magnifica snper captivitate Carac-taci disseruere, neque minus id clarum quam quod Syphacem Publius Scipio, Persen Lucius Paulus, et si qui alii vinctos reges populo Romano ostendere.*' The conjecture of Santenius, adopted by Jacob, is ingenious and plausible, *Te, Persen*, &c. But Propertius is so fond of a sudden apostrophe, as has often been noticed, that there is no good ground for rejecting the vulgate. *Proavo Achille*, *i. e.* *ortas*. The MSS. have *proavus* or *proavos*.

41 '*That my husband was not*



Labe mea vestros erubuisse focos.  
 Non fuit exuviis tantis Cornelia damnum :  
 Quin erat et magnæ pars imitanda domus.  
 Nec mea mutata est ætas ; sine crimine tota est : 45  
 Viximus insignes inter utramque facem.  
 Mi natura dedit leges a sanguine ductas,  
 Ne possem melior judicis esse metu.  
 Quælibet austeras de me ferat urna tabellas :  
 Turpior assessu non erit ulla meo. 50  
 Vel tu, quæ tardam movisti fune Cybellen,  
 Claudia, turritæ rara ministra deæ ;  
 Vel cui, commissos cum Vesta reposceret ignes,  
 Exhibuit vivos carbasus alba focos.  
 Nec te, dulce caput, mater Scribonia, laesi. 55

compelled to relax the severity of the Censorship through any domestic irregularities which he would have had to punish.' Compare *inf. v. 67*.

46 *Utramque facem*, the marriage and the funeral torch. Ovid, *Her.* 21, 172. 'Et face pro thalami fax mihi mortis erit.'

47 *Ne possem*, &c. 'Ita ut tum, cum viverem, non possem melior esse metu, quia per naturam eram optima.' Barth.

49 The *urna* here mentioned is different from that in *v. 19*, being the one into which the votes of acquittal and condemnation were dropped. The sense is, 'Let any jury you please pass their severest sentence on me, still no one, however virtuous, will be disgraced by contact with me,' i. e. by being classed with me. The sense is well given by Hertzberg: 'Non, siqua uno ordine locoque mecum censetur, turpior inde videbitur.' *Quælibet urna* for *quælibet iudex*. Hertzberg thinks that reference is made to several urns being used to collect the votes of the jury

*per decurias*. Kuinoel with the emendators gives *quælibet*, against all the copies.

51 *Cybellen*. See on *v. 7*, 61. The legend of Claudia is this:—She was a Vestal Virgin, and being unjustly suspected of having violated her vows, was favoured with a miraculous attestation to her virtue by drawing a ship, containing the image of Cybele, off a shoal in the Tiber, with her own hands, after numbers of men had made the same effort in vain. See Ritter on Tac. *Ann.* iv. 64, who quotes from Orelli an ancient inscription commemorative of the above event, *Navis Salvia*. The story is told in Ovid, *Fast.* iv. 300—27; Livy, xxix. 14; Suetonius, *Tib.* § 2.

53 *Reposceret*, 'claimed as a deposit committed to her care.' Æmilia was also a Vestal, who was accused of letting the sacred fire go out; when she lighted a piece of her embroidered garment from the apparently cold ashes.

55 *Mater Scribonia*. She had been the wife of Augustus, but divorced: see introduction to the present elegy.

In me mutatum quid, nisi fata, velis?  
 Maternis laudor lacrimis urbisque querelis,  
 Defensa et gemitu Cæsaris ossa mea.  
 Ille sua nata dignam vixisse sororem  
 Increpat; et lacrimas vidimus ire deo. 60  
 Et tamen emerui generosos vestis honores,  
 Nec mea de sterili facta rapina domo.  
 Tu, Lepide, et tu, Paulte, meum post fata levamen,  
 Condita sunt vestro lumina nostra sinu.  
 Vidimus et fratrem sellam geminasse curulem; 65  
 Consule quo facto tempore rapta soror.  
 Filia, tu specimen censuræ nata paternæ,  
 Fac teneas unum, nos imitata, virum.  
 Et serie fulcite genus. Mihi cymba volenti  
 Solvitur, aucturis tot mea fata meis. 70

This explains the allusions in v. 58—9. For the infamous Julia was the daughter of Scribonia by Augustus, and therefore half-sister of Cornelia.

58 *Defensa*. Kuinoel well remarks that some aspersions seem to have been cast on Cornelia, by which her reference to the chaste but suspected Vestals in v. 51—4 becomes peculiarly appropriate.

59 *Sua nata dignam*. An instance of the gross and even disgusting adulation of the age. On *deo*, i. e. Cæsari, see iv. 4, l.—*Increpat viriææ*, mortuam esse queritur.

61 *Vestis honores*. The presentation of an embroidered vestment, perhaps in imitation of the Greek peplos, is believed to have been a privilege connected with the *ius trium liberorum*. But nothing definite appears to be recorded on the subject.

65 The brother of Cornelia, Publius Cornelius Scipio, was *ædile* and *prætor* (both *curule* offices), and consul B. C. 16, which is therefore the

date of Cornelia's death, if reliance can be placed on any interpretation of the obscure pentameter, v. 66. If it be not a brief or rather a confused way of expressing 'qui cum consul factus esset, eo tempore rapta est soror ejus,' (i. e. ego rapta sum), we must understand *tempore* with Hertzberg as the ablative of the instrument, rather than with others for *opportune*. This learned and diligent scholar has however made a *lapseus* in quoting Ovid, *Her.* 21, 85, 'Quid mirum si me primæ lanuginis ætas Abstulit, atque anni, quos vir amare potest,' where *abstulit* means *ἐλάε, cepit me*. He does not appear to have turned to the passage, for the true reference is *Her.* 15, 85.

67 'Filia nata ut sis specimen censure paternæ, ut censuram patris moribus tuis exprimas.'—Kuinoel.

70 The MSS. have *malis*, which Pucci thus endeavours to explain: 'tot malis aucturis mea fata, quod insequi poterant mala, quæ præverti moriens.' This is so unsatisfactory,

Hæc est feminci merces extrema triumphî,  
 Laudat ubi emeritum libera fama rogam.  
 Nunc tibi commendo, communia pignora, natos.  
 Hæc cura et cineri spirat inusta meo.  
 Fungere maternis vicibus, pater. Illa meorum 75  
 Omnis erit collo turba ferenda tuo.  
 Oscula cum dederis tua flentibus, adjice matris.  
 Tota domus cœpit nunc onus esse tuum.  
 Et si quid doliturus eris, sine testibus illis:  
 Cum venient, siccis oscula falle genis. 80  
 Sat tibi sint noctes, quas de me, Paulle, fatiges,  
 Somniaque in faciem credita sæpe meam.

that I have followed Hertzberg in admitting Lachmann's conjecture *meis*. The sense will then be, 'I die happy now that so many of my children survive me to aggrandise and ennoble my memory.' *Mea fata* signifies *meam sortem*, which would derive additional lustre from the glory and virtue of her descendants.—*malis* may very easily have been written by transcribers who objected to the close occurrence of *mea* and *meis*.

71—2 A noble sentiment finely expressed. 'This is the highest glory of a woman, to leave behind her a fair fame among those who are free to speak of her as she deserves.'—*emeritum rogam*, in its simplest sense, means nothing more than *defunctam vita mulierem*, according to the familiar use of *emeritus* applied to things done with, past and gone, and become unserviceable. Hertzberg interprets it 'plane meritum, i. e. laudari meritum,' comparing *emerui* v. 61, and *emeritis* for *valde meritis*, Ovid. *Ep. ex Pont.* i. 7, 61. It is difficult to decide: Propertius is apt to be so lax in his use of words that *laudare emeritum rogam* may have been intended for *vitam bene merentem post fatum laudare*.

74 'This care lives as it were branded in my very bones.' The impression must therefore be deep indeed to survive the pyre. The passage from Cicero, *Ferr.* 1, 44, quoted by Hertzberg after Broukhusius, is remarkably apposite; 'Cur hunc dolorem cineri ejus atque ossibus inuisti?' The conclusion of the poem from v. 73 is exquisitely beautiful, full as it is of affection, tenderness, and truthfulness to nature.

80 *Oscula falle*, 'abstersis lacrymis, decipe oculantes, et fac, ne flevisse te sentiant.' Hertzberg; who refers *oscula* to the children's kiss, not to the father's. But there seems no reason why we may not understand 'falle eos, osculando siccis genis,' i. e. 'give a feigned cheerfulness to your kisses,' since *fallere aliquid* is to do anything falsely or with a disguised action. So 'fallere terga lupo,' v. 5, 14, to assume a form which is not your real one; 'fallitur Jupiter,' ib. 1, 81, 'Jupiter is made a liar.' The same editor rightly, as I think, places a colon instead of a comma at the end of the preceding verse, the sense being *ne doleas* (sc. dolori indulgeas) *coram illis*.

82 *In faciem meam* &c. 'vain

Atque, ubi secreto nostra ad simulacra loqueris,  
 Ut responsuræ singula verba jace.  
 Seu tamen adversum mutarit janua lectum, 85  
 Sederit et nostro cauta noverca toro,  
 Conjugium, pueri, laudate et ferte paternum;  
 Capta dabit vestris moribus illa manus.  
 Nec matrem laudate nimis; collata priori  
 Vertet in offensas libera verba suas. 90  
 Seu memor ille mea contentus manserit umbra,  
 Et tanti cineres duxerit esse meos,  
 Discite venturam jam nunc sentire senectam,  
 Cœlibis ad curas nec vacet ulla via.  
 Quod mihi detractum est, vestros accedat ad annos: 95  
 Prole mea Paullum sic juvet esse senem.  
 Et bene habet: nunquam mater lugubria sumsi;  
 Venit in exequias tota caterva meas.

dreams, taken for visions of me,' *ἡκαρμένα*, or, in the words of Hertzberg, 'ita credita, ut facies mea tibi apparere videatur.'

83 *Nostra ad simulacra*, 'to my portrait: imagine that it will answer you, and realise from it that which it only represents.'

85 *Mutarit janua lectum*, for 'seu lectus genialis mutatus sit ex adverso januæ.' Propertius very frequently treats the means or cause by which anything is done, as the agent which effects it, of which Hertzberg has collected a great number of examples, *Quest. lib. ii. § 28*, p. 153. The sense is, 'if a new marriage bed shall have been placed in the atrium opposite to the door,' i. e. a new bride introduced. 'Genialis hic lectus cuique domum intranti signum erat conjugum par in ea habitare; nam muliere mortua vel post divortium

cum ea factum, tollebatur.' Orelli on Hor. *Ep. i. 1. 87*. Becker (*Gallus*, p. 247) regards *adversus* as a synonym of *genialis*. See also *ibid.* p. 166.

86 *Cauta*, 'suspicious.' The epithet is meant to imply, in as gentle a manner as is consistent with Cornelia's amiable character, the proverbial attributes of a *noverca*, severity and jealousy.

87 *Laudate, alivire*, 'acquiesce in.'

93 *Sentire*, 'learn to mark the least symptoms of his approaching age,' and so to anticipate his wants and weaknesses. The reading of Kuinoel, *lenire*, would be satisfactory enough, if only the poet had thought fit to use it. But some critics put themselves in the position of a master correcting a schoolboy's exercise, rather than confine themselves to detecting the interpolations and errors of transcribers.

Causa perorata est. Flentes me surgite testes,  
 Dum pretium vitæ grata rependit humus. 100  
 Moribus et cælum patuit; sim digna merendo,  
 Cujus honoratis ossa vehantur equis.

99 *Causa perorata est.* See supra on v. 27. The poet, who seems to have forgotten that Cornelia was not arraigned before Æacus to talk of family matters, here recalls the position in which he had placed her. Who the witnesses are, whom she invites to speak in her favour before the infernal tribunal, she leaves uncertain. The allusion is to the custom of the courts, by which witnesses were called after the defence. But there seems no particular reference intended to *testor majorum cineres*, v. 37. As she considers her defence complete, and leaves no doubt to be entertained of her innocence, she uses the words *flentes me* rather than *dicentes pro me*; and regards the reward bestowed upon her by the 'grateful earth' (*i. e.* by the shades who acknowledge and repay her merits,) as conferred at once, even while the witnesses are lamenting her loss to those above.

101 'Some have even ascended

to the gods by their virtues: all that I aspire to is, that my shade may have a triumphal entry into rest.' Such appears to be the true meaning of these obscure verses. For *equis* the Naples MS. and ed. Rheg. give *aquis*, whence Lachmann and Kuinoel, with Heinsius, edit *avis*, understanding it of laying her bones in the sepulchre of her honoured ancestors. But the verb *vehantur* is strongly in favour of *equis*. The idea of a triumphal procession, so familiar to the mind of a Roman, is borrowed to express Cornelia's joyful conveyance to the regions of Elysium, as Hertzberg, with his usual good sense, has shewn against the improbable fancies and alterations of his predecessors. There is perhaps an allusion to a curious Roman custom mentioned by Plutarch, *Quæst. Rom.* § lxxix. Διὰ τὸ τοῦ θριαμβεύσαντος, εἴτα ἀποθανόντος καὶ καίματος, ἐξῆν ὅστιον λαβόντας εἰς τὴν πόλιν εἰσφέρειν καὶ κατατίθεσθαι, &c.

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(CORRECTED FROM KUINOEL'S EDITION.)

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